

47793

ca

18605

PUBLIC LIBRARY
KANSAS CITY
TWENTY-FOUR PAGES



THE NEW YORK



DRAMATIC MIRROR

VOL. L., No. 1,280.

NEW YORK: SATURDAY, JULY 4, 1903.

PRICE TEN CENTS

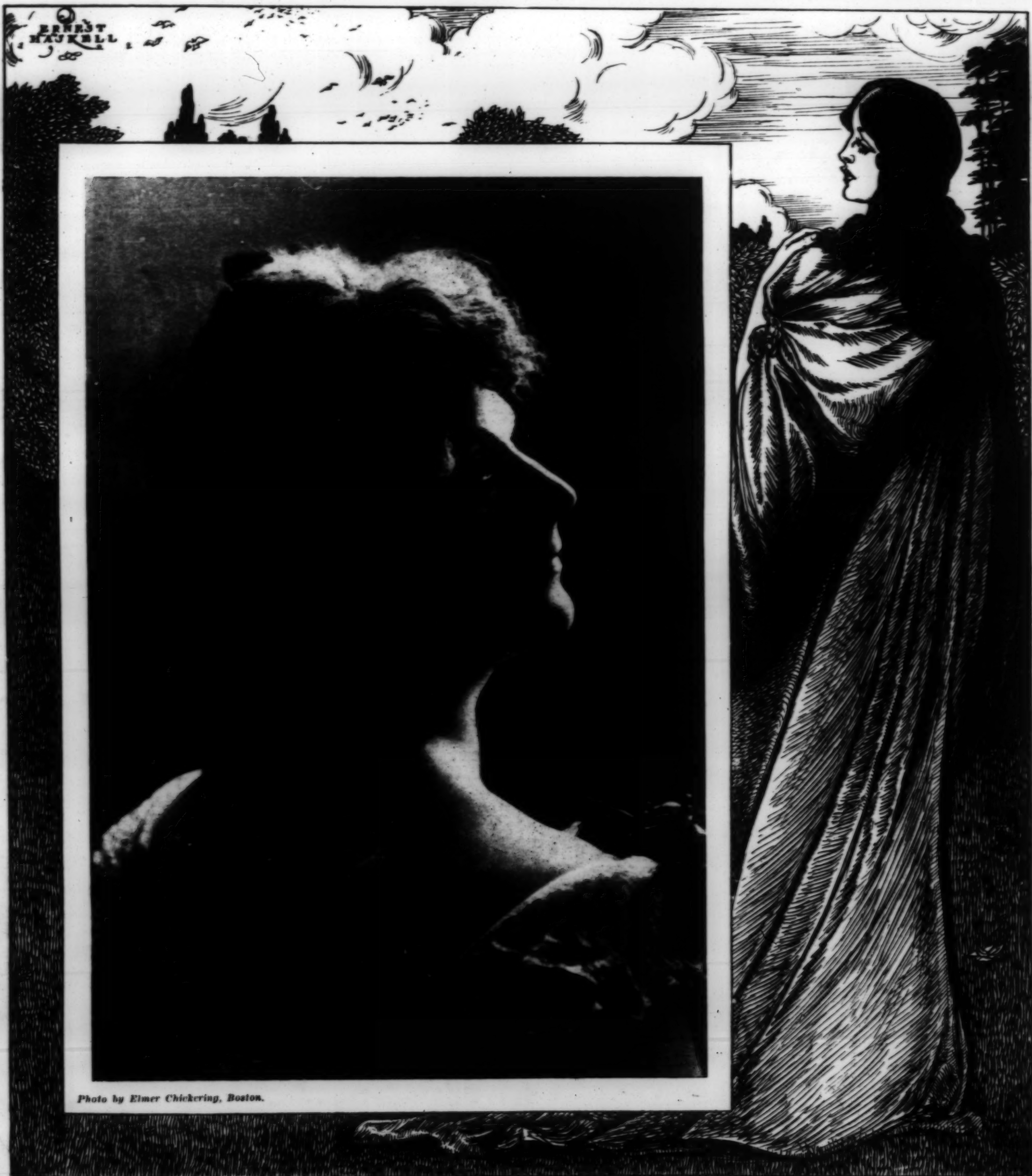


Photo by Elmer Chickering, Boston.

FLORENCE HAMILTON.



For several seasons now we have had these stage bears and monkeys, dogs and lions saving shows from failure and constituting, as in this case, the principal fun making of the show.

We are so tired of acrobats and human snakes in pink tights tumbling over carpets or mattresses. But acrobats in animal skins doing their wonderful stunts in a stage forest as part of a play—humorous animals who would suggest Swinerton's illustrations—would be a delightful change even from the beautiful show girls and their pompous pompadours.

Matinee Boys will not agree with this, I am sure; but they would become accustomed in time to getting smitten with a clever little white bear on the end of the first row or perhaps one of a sextette of stunning Persian kittens with blue satin garters on their left hind paws.

A burlesque of Kipling's Jungle Book with a Millie James Owgh and a set of animals, such as we see in Louis Wain's pictures, would be simply bully. And Daniel Daly in a Den surrounded by humorous lions wouldn't be a half bad notion.

The exquisite refinement of the lion in The Wizard of Oz, that taps the chorus girl on the shoulder to call her attention to the fact that she is stepping on his tail, and bowing low in Chesterfieldian fashion when she removes her foot, makes one actually forget the weather.

John Philip Sousa has been over in Berlin with his band, and the funny editor of the German Times has this to say about his first concert at the Berlin Philharmonic:

AN ENTHUSIASTIC RECEPTION.

Garderebros No. 1: "Gracious goodness! what a loud noise! They'll have the ceiling down on their heads!"

Garderebros No. 2: "That's American music! They like it lively. They're pretty young and skittish in America yet. I've got a son over there. They like slap-dash music."

G. F. 1: "It's different from Nihilism. They say it isn't academic music at all and wants another sort of ear."

G. F. 2: "Do you hear that? It's a rain-storm on the drums. A blizzard of music. Listen!"

G. F. 1: "I can't hear any violins or strings. Only brass and wood and tambourines."

G. F. 2: "That's what makes it so loud. They dance cake dances and fight battles to music like that. It's wonderful! They call it 'rag time' music. It shakes you up, my son says, like negroes singing by the rivers and stopping to dance when they come home from the cane brakes."

G. F. 1: "It's got tags and rags and little extra beats scattered all over it, and catches you unexpected-like, like kicks from a mule."

G. F. 2: "My word! How they're clapping! There's patriotism for you! They like their pan-cakes hot."

G. F. 1: "They're mostly Americans and English in there. They're people that don't give much for German music; it makes your eyes too wet, they think."

G. F. 2: "Well! I believe in young folks having a good fling when they're young. All the Americans are young, my son says. This music of theirs is a cross between Carmen and a Salvation Army band. I vote for it."

G. F. 1: "Fancy Sousa, the jerky man with the silver stars on his coat, bringing all these performers all this way to play 'Washington Post' in Berlin. There's enterprise for you, now!"

G. F. 2: "Hear 'em! Why, the audience can hardly keep their seats. They want to be up and dancing."

G. F. 1: "I'm sorry I didn't go to America in my young days. I had a chance once."

G. F. 2: "And they say Sousa's going to take 'em with him to Prague and Vienna and Petersburg and play the 'Monroe Doctrine' and 'A Mexican Serenade' for the Russian Bear to dance to. They're great on music. They simply beat Mozart and Beethoven all to pieces."

Moral: For those who like that sort of thing—why, that's just the sort of thing they like.

The information that our public cabs are to be provided with little taximeters, which will register time and distance, sounds almost too good to be true.

Those of us who have to go to the theatre to keep our engagements, irrespective of the rain, both in the audience and behind the footlights, would joy in such an arrangement.

As it is now the cabbies seem to think that the mere fact that one is going to a theatre or coming from it justifies an extra charge. The cab service provided by several Broadway houses proves to be quite as unsatisfying in this respect as elsewhere, and persons coming out of theatres during the unpleasant weather of the past weeks must either pay the exorbitant rate asked or else ruin gowns and boots in crowded cars, which must be waited for in the rain.

Yet a reasonably priced cab system, especially in connection with the theatres, would sweep everything before it. People are dreadfully tired of the uncomfortable cars, unless dressed with special reference to their inconveniences.

We hope the story of the new taximeter is not a fairy tale. An argument of this sort that a cabman could not talk back to would be a boon to womankind.

Cabmen never give a woman the last word. They have a line of talk ready for all emergencies of this kind, and always threaten to drive the woman far away from her own door as a sort of bail for the amount claimed if any objection is made to an overcharge.

But now—oh, joy! No more we'll cry. Nor need we seek to stab Our hat pins in the greedy eye Of him who drives the cab!

Nor need we pout, or fume, or fret, With cabbie at the door, When two is what we owe him, yet He calmly asks for four.

Nor when we protest: "My good man, Two is the legal fare," He'll say—"Well, to the station-house—Lady, we'll settle there!"

Soon we shall have a new machine To keep a perfect tab On cabbie—for the lady green—The meter in the cab!

The success of The Wizard of Oz, with its stars of straw and tin, its rare flashes of wit and its funny lion and calf, again suggests the splendid possibilities of a pantomime or musical burlesque in which stage animals would make the larger part of the cast.

REFLECTIONS

The Shubert Brothers in July will remove their headquarters from the Herald Square Theatre to the new Lyceum.

Florence Worden, one of the six widows in The Runaways, has been engaged by Daniel Frohman. It is said to assume a role in the Justin Huntley McCarthy play, The Proud Prince, in which E. H. Sothern will in September open the new Lyceum Theatre.

The Godding Comedy company, which will open its season in August, has secured the following plays for its repertoire: A Nutmeg Match, Spring Brook Farm, Mansion of Aching Hearts, Are You a Liar, The Parson's Folks, Fettered Hearts, and Jesse James, the Bandit King. Among those engaged are Ruth Niverr, Florence Bardwell, Edith Prettyman, Queens Abbott, Hudson B. Fox, R. S. Ewen, Fred J. Russell, M. B. Burke, Harry Haviland, Eddie Ackerman, D. H. Byrne, Russell Haldeman, O. M. Cotten, Fred Godding. Godding and Cotten are the sole owners; Russell Haldeman, the advance representative; Fred T. Russell, stage-manager, and Dave Byrne, master of properties.

J. J. Hyland, who played the lead in A Gambler's Daughter during the past season, has been engaged to originate the heavy role in J. M. Ward's production of William L. Roberts' sensational melodrama, A Human Slave.

A judgment for \$585 was on June 16 entered against Laura Biggar in favor of Lyman G. Bloomingdale, of Bloomingdale Brothers, for merchandise.

Holbrook Blinn, it is announced, has purchased the United States rights to La Belle Marcellaise, a new play by Pierre Berton, one of the authors of Zaza, which he will next season use as a vehicle for a starring tour in this country. Mr. Blinn is now in London.

Len R. Sloss will arrive here from Europe early in September to make arrangements for the production of two English melodramas, for which he has the American rights. He will also arrange a tour for the English dramatic reader, Gretina Grey.

Edward C. White will sail for Paris on the Kaiser Wilhelm der Grosse July 11, to secure costumes and stage jewelry for his new production of The Triumph of an Empress, in which Mildred Holland is to play Catherine the Great of Russia.

Fred Mower closed an engagement of forty weeks in Portland and Seattle recently and with his wife has gone to his home at Swampscott, Mass., for the summer.

Henry Blossom, Jr., and Alfred G. Robyn have changed the name of their musical comedy, which Henry W. Savage is to produce next season from The Lieutenant Commander to the Yankee Consul.

Joseph R. Kettler recently produced at his home in Grove City, Pa., a new rural drama, The Village Burglar. Its success in presence of a crowded house made a repetition necessary.

Contracts were signed last Tuesday, June 23, for the appearance of Madame Patti at the West End Theatre on Nov. 27. Weber and Fields are to pay \$13,500 for the concert. It is said, and the boxes will be sold at auction.

Pauline Hall was engaged by Henry W. Savage last Tuesday, June 23, to play the part of Mrs. Crocker in The Prince of Posen, now being played by Helen Bertram. Tracie Prigman will succeed Miss Bertram on July 6, and Miss Hall will take the part later in the season. Miss Hall will appear at the New Harlem Auditorium, as has been announced.

Louis James and Frederick Warde will abandon Shakespeare next season and will appear in a new play by Collin Kember and Robert Hughes, entitled Alexander the Great. The title-role will be played by Mr. James, and Mr. Warde will be seen in the role of Perdicaeus. The play will have its initial presentation in Chicago early next Fall.

Louis R. Girard met with a dangerous accident on the evening of Monday, June 22. Mr. Girard, accompanied by a Mr. Adrian Vernon, of Portchester, were making for the 11:03 train from that town to New York, and when they got to the station the train was just pulling out. Mr. Vernon jumped on the rear platform and Mr. Girard succeeded in merely catching the rear end rail. Mr. Vernon hung on to the wrists of Mr. Girard, who was dragged the entire distance between Portchester and New York. He was severely bruised and his legs were somewhat lacerated, but he was otherwise unhurt.

J. Kramer, manager of the Indiana Opera House at Elwood, Ind., was married on June 17 to Rose Hamilton.

A daughter was born to Mr. and Mrs. Charles Richman at their summer home at North Asbury, N. J., on June 26.

Ed. H. Lester has closed a very successful season as manager of Sullivan, Harris and Woods' The Road to Ruth and has been engaged for next season to manage their big melodramatic production, The King of Detectives, which will open early in August.

Charles Danville Coburn, of the Coburn-Santje Stock company, that recently closed its season at Newport News, arrived in town last Friday, and after spending a week here will go to the country for the summer.

An interesting and timely entertainment was given at the Murray Hill Lyceum on last Tuesday evening, June 23, when M. Theodore Botrel gave a recital of French folk songs, accompanied by his wife and M. Andre Colomb. The crew of the French battleship *Tage*, which has been visiting this port for some days past, with Admiral Rivet and his staff and M. Soufflot de Magny, were in attendance, and enthusiasm was at a high pitch. M. Botrel opened his performance with an appropriate speech in which he lauded America and Americans and referred to the deeds France did for us during the Revolution. The band of the *Tage* was also present and aided in the accompaniment.

Kushibiki and Arai, the managers of Japan by night, on the roof of the Madison Square Garden, have built a Japanese house for Frederick W. Vanderbilt on the latter's estate in the Adirondacks. Identical in design with the famous Temple of Nikko.

The Allie Spooner Dramatic company on June 13 closed a six weeks' tour at Houston, Texas, where Miss Spooner was presented by Hannah Nathan with a diamond ring.

Al. G. Field, to whose efforts was due the collection of a fund for decorating the graves of the Confederate dead at Camp Chase, Columbus, O., and who gave liberally himself, delivered the oration on Decoration Day, when the ceremony occurred.

Louise Genevieve Haines, author of Hearts Aflame, has obtained a discharge in bankruptcy. Her liabilities are \$19,822.

Martha was last week's offering at Terrace Garden. In the cast were George Tallman, Harry Luckstone, Greta Risley, Marie Brandt, John Henderson, and F. J. McCarthy.

A London production of George H. Broadhurst's comedy, A Fool and His Money, is rumored.

D. F. Hanlon, after a successful tour with Jacob P. Adler in The Merchant of Venice as assistant stage-manager and Salanio, has been engaged by Jake Wells for his circuit of parks for the summer to do his specialty.

The new Hudson Theatre will be dedicated on Sept. 15 by Ethel Barrymore and her company in A Country Mouse. Her new play is not as yet completed, and consequently her opening will be in the older play.

Williams and Walker were called upon to appear with their entire company before a large party of the royal children in the gardens of Buckingham Palace, London, on June 22, in honor

of the ninth birthday of Prince Edward, the eldest son of the Prince of Wales. Their songs, and especially their cake-walks, are said to have met with royal approval and to have been loudly applauded by the many children present.

The suit brought by Nathan Franko against two members of the Metropolitan Opera House orchestra whom he accused of conspiracy, was dismissed in Jefferson Market Police Court on June 23.

Nora Johnson, who is said to enjoy the distinction of being six feet and one-half in height, has been engaged to support Nat M. Wills in Broadhurst and Currie's A Son of Rest company.

Elizabeth Kennedy, who has been appearing as Madame Trentoni in Captain Jack of the Horse Marines, has decided to take out a company of her own in As You Like It, opening in the South in September. The tour will be of twelve weeks' duration according to present plans, and it is then the hope of Miss Kennedy to come into New York with a new play.

George Wilson Herbert, lessee of the Robinson Opera House in Cincinnati, was married to Emmeline Sullivan, of Philadelphia, at the Little Church Around the Corner, on June 23.

Mrs. Beatrice McKenzie Thayer was granted a divorce from Otis B. Thayer in Chicago on June 20.

Director Heinrich Conried, of the Metropolitan Opera House, placed an order last week with a firm of costumers in Berlin for an entirely new equipment of costumes for the Wagner operas to be presented here next season.

In driving from the steamer to the hotel in Hamburg, the first thing that greeted Mrs. Fiske's eyes on her arrival in that city recently was a poster announcing Mary of Magdala. Although this drama was interdicted in Berlin, it is played in Hamburg and other German cities, the censorship in Germany being municipal, and the views of the local authorities, political and religious, differing in different localities.

Eleanor Calhoun, the American actress, who in recent seasons has played principally in England, was married at the Greek church in London on June 21 to Lazar Lazarevitch, a Servian, who is not connected with the dramatic profession.

Charles W. Chase, dramatist and manager, and Isabel Boyd Hammond, known on the stage as Isabel Boyd, were married by Magistrate Denel, in this city on June 22. Mrs. Chase will retire permanently from the stage. Her sister, Sarah Boyd, will, however, continue in her professional work and will appear next season in a play written by Mr. Chase.

Mr. and Mrs. Priscilla Morrison (Mary Horne), now with the Ralph Stuart company, will visit relatives in California and Missouri after the close of the season, and will come to New York about July 25.

F. W. Kraft, of Buffalo, has just completed the musical score of a comic opera entitled By Proxy, the book of which is by Francis D. Ryan and the lyrics by J. Mortimer Oaks, also of Buffalo. The authors hope to have the opera produced next season.

Ben R. Warner, of the Warner Comedy company, and Frank J. Stanton, of the Starr Comedy company, are booking their attractions from McGregor, Iowa, for the coming season.

The graduating pupils of Miss Mannheim's School of Expression, in Cincinnati, appeared at Greenwood Hall in that city on June 10 in a monologue adaptation, made by Miss Mannheim, of Rudyard Kipling's story, "The Light that Failed." The monologue was divided into eight scenes, and eight students appeared in the recital. They were Mary E. Bassett, Helen L. Day, Brookline L. George, Cora Kahn, Nell Lusk, Matilda Stuebing, Jeanne B. Washburne, and Elizabeth McFeely, who won the honor scholarship in dramatic art.

The Jambou Circus and Carnival company made a new record recently in making a run of five hundred miles. The company gave an entertainment at Eau Claire on the evening of June 20, and was transported by special train over the Chicago and Great Western to Des Moines in time to give a performance in that city Monday afternoon, June 22.

Mrs. Henry V. Donnelly has so far recovered from her recent severe illness that she has been removed from the hospital to her home in Lexington Avenue, where she is reported to be rapidly gaining strength.

Sydney Gill, a member of The Runaways company, was married in this city on June 23 by the Rev. Percy Stickney Grant, to L. J. Purcell, a non-professional.

Sidney Toler made his debut in opera at the Orpheum Theatre, Brooklyn, last week in The Wizard of the Nile. For some months Mr. Toler has been studying music with this end in view, and his future line of work will depend upon the success he may make in the new field.

Eddie Collins, of Jersey City, who appeared last season as the double to Eddie Weston in A Hot Old Time, has signed with Gus Hill to play the same character next season. Mr. Collins is at present a member of the vaudeville trio, Weston, Beasley and Collins.

The Theatre Magazine for July is up to the standard set by former numbers. Considerable space is given to an account of the present Gaelic revival in Ireland, the writer describing some of the plays produced by W. R. Yeats, Lady Gregory, Mr. Hyde and others. Another article is contributed by Mrs. Simmons-Meier, the well-known pianist of Indianapolis, who gives readings of the hands of John Drew, Maude Adams, Blanche Walsh, and Orla Skinner. Henry Tyrrell describes the theatre of New York's Chinatown. Thomas Walsh contributes a reminiscence of Lotta, and William Wallace Whitelock tells of the difficulties that best managers who try to import Oriental actors. In a paper entitled "Theatrical Anglomaniacs" A. E. Lancaster asks why so many English actors come to America and so few American actors go to England. The interview of the month is with Blanche Bates, and there is also some account, with pictures, of Drina de Wolke. The number includes an illustrated review of Chicago's latest musical comedy, The Tenderfoot, besides the usual departments. On the cover is a portrait in colors of Mabelle Gilman in The Mocking Bird. The other pictures include plates of Jacob Adler as Shylock, Elsie Leslie as Katherine, the Hendler Sisters, Henry Irving as Dante, Blanche Ring in The Blonde in Black, Blanche Bates in The Darling of the Gods, and Lotta Lathrop. There are also pictures showing scenes from the plays of John Henry, The Runaways, The Tenderfoot, and portraits of Laura Nelson Hall, Margaret Robe, Arthur Dunn, Florence Reed, Paul McAllister, Paula Edwards, Irene Hobson, and Mlle. Troja.

Phinney's United States Band will be one of the features at the Des Moines Chautauqua this season. Director Phinney was for many years director of the Phinney Marine Band, of Des Moines, and is well known over the West and in musical circles.

Oscar Hammerstein last week asked for a writ of mandamus against the Water Commissioner, forcing him to turn on the supply of water so that the work on the new Drury Lane Theatre in Thirty-fourth Street may proceed. The water was turned off owing to a controversy about the water tax, and a fine imposed on the builder-manager, which was paid by him on the day the water was shut off.

A billboard fight is on at Des Moines, Iowa, and the indications are that thousands of dollars will be expended before the litigation which has been brought on is terminated.

Stair and Havlin will do the booking for the new Grand Opera House now under construction at Perry, Iowa, and the management of the new house will be independent. The new house will cost \$21,000 and is being built by Harvey Brothers, the editors of the Perry chief, H. M. Harvey, of this firm, is special representative for the Wallace attractions during the Summer season.

ADAPTED FROM THE ENGLISH.

II.

Considering the universality of its appeal, Hamlet was somewhat slow in making its way on to the French stage. The penetrative force of the play, however, is shown by the fact that its translation into French was made long before a translation of it had appeared. The first version—a very different one—was that of La Pléiade, issued in 1745; but years previously Voltaire had steeped himself in the philosophies of the tragedy, and in 1732, when his *Méphistophélès* saw the light, it afforded ample evidence of the thoroughness of his assimilation. To Voltaire's imitation of Shakespearean methods is due the introduction to French boards of the stage ghost, a striking innovation in a tradition-ridden country. As for the play of Hamlet, it was awaited with faithful translation and adequate performance. Ducis, the author of the first version, knew no English when he made it, and once confessed as much to Garrick. When the perspective of time permitted the travesty to be viewed in a proper light, M. Malte Brun, a discriminating critic, wrote that "Ducis wished to reduce this gigantic composition to the dimensions of our Greco-French theatre, as if M. Gérard should wish to convert the sublime judgment of Michael Angelo into a pretty cabinet picture." Thus transmuted, Hamlet had lost most of his meditative power; "a character indefinite, but sublime has been replaced by a personage more like actual life, more dramatic in effect, but petty and pitiful." At all costs, the prevailing classical mode had to be preserved, consequently poor Shakespeare was thrown upon the Procrustean bed and lopped of his fair proportions that honor might be done to the utilities. In Ducis, Hamlet is the reigning King, and Claudius no longer his uncle, but a Prince of the blood and the heir apparent. Gertrude and Claudius had been boy and girl lovers, but for reasons of state the lady had been induced to ally herself in a marriage of convenience with the elder Hamlet. Claudius, after the manner of his kind, consoled himself with another, but his wife died shortly after presenting him with a daughter—the fair Ophelia! Years pass. Claudius and Gertrude meet, and the old love flames up anew. They plot to murder the King, her husband. Gertrude relents at the eleventh hour and endeavors fruitlessly to prevent the commission of the crime. Less courageous than Voltaire, Ducis did his best to shirk the ghost. For the play scene was substituted a story of the King of England's murder, told by Hamlet to Claudius. Nobody seems a penny the worse, so to get at the truth Hamlet suddenly thrusts his father's urn into his mother's hands and challenges her to make avowal of her innocence. For this, his first Shakespearean adaptation, as for all subsequent ones, Ducis provided two endings, one for the theatre, arranged in accordance with classical precept, and one for the reader, more faithful to the original. In the stage version, Hamlet remained alive.

No sooner was the play read to the actors than trouble began. Lekain refused point blank to personate the new Hamlet, and Moit had expunged visitings before venturing to assume the role. At long and at last this curious piece was produced at the Théâtre Français on Sept. 30, 1769, and met with great success. Not knowing exactly what to make of his role, Moit decided to rant and fellow from start to finish; and this, coupled with the fact that the philosophy of the original had all evaporated, led Collé to aver that Hamlet was nothing more than an infuriated maniac. By his bi-weekly bluster Moit succeeded in drawing the town, so that the ostensible hit of the Ducis adaptation was in reality fortuitous and beyond its merits. Even in Talma's time this version still held the stage, but it must be remembered that Talma played the role in the true Shakespearean spirit, reading into it many essentials that Ducis had omitted. But he still retained the urn, and in the portrait of him as Hamlet preserved at the Théâtre Français it is characteristically preserved.

To indignity put upon Shakespeare by his first adapter established a precedent of irreverence. In 1816 Paris was regaled with a tragic pantomime in three acts, dealing with the woes of the young prince, and interspersed with dancing. This was devised by Louis Henry, to music by M. le Comte de Gallenberg. How little of the original theme remained is shown by the fact that in the pantomime a statue of the murdered king came to life, and the approved manner of the Ducis adaptation was in reality fortuitous and beyond its merits. Even in Talma's time this version still held the stage, but it must be remembered that Talma played the role in the true Shakespearean spirit, reading into it many essentials that Ducis had omitted. But he still retained the urn, and in the portrait of him as Hamlet preserved at the Théâtre Français it is characteristically preserved.

The next important version of the Shakespearean tragedy was that of Alexandre Dumas and Paul Meurice, produced at the Théâtre Historique on Dec. 15, 1847, with costumes after Delacroix. It had great success and was performed for 135 successive nights. Arranged in five acts and written in alexandrines, this version was a free adaptation with both additions and omissions. Dumas and Meurice had the courage to retain the grave-diggers, who were listened to respectfully, despite the grave misgivings of the actors; but they erred with Ducis in permitting Hamlet to live. Amendments were made, however, by not shirking the difficulty of the ghost. Hitherto in France this was viable only to the young prince, and ranked merely as the product of a distempered imagination; but in Dumas-Meurice it is, so to speak, a tangible spectre seen by all. Later on the new version was revived at the Odéon with Bouvier in the leading role, and again at the Gaîté. In October, 1886, it was brought out at the Comédie Française, with Mounet Sully and Mlle. Reichenberg in the principal parts. Before its production here the play of Dumas and Meurice was severely overhauled and brought another step nearer the sublime original. Hamlet was now shown to die for the first time on the French stage. Mounet Sully failed to conceive the character as a whole, and handicapped himself by donning an unbecoming costume. In his hands the young prince became as mad as a hatter, and his stage business was more audacious than appropriate.

From time to time several translations of Hamlet were published, not intended for the stage. That of F. V. Hugo was the best, and helped to a proper understanding of a play whose message had seldom been conveyed to France. By dint of educating the public the theme was eventually thought good enough for a grand opera libretto. One could possibly say sarcastic on this point, were it not that recollections of M. Faure's brilliance as the Dane in Ambroise Thomas' work and that, too, despite the poverty of his materials—stays one's hand.

In one respect there can be few actresses who have equalled Sara Bernhardt's achievement: she has played both Hamlet and Ophelia. The latter character she sustained at the Porte St. Martin in February, 1886, in a metrical version of the tragedy by Samson and Cressonnois. For her appearance as Hamlet she had a sort of precedent in the woeful attempt of Madame Judith at the Gaîté in 1867. Both at home and abroad, Sara's characterization has been a success of curiosity. The prose version of the tragedy produced by her in Paris at her own theatre on the occasion of her debut as Hamlet, on May 20, 1890, got nearer to Shakespeare than any of the previous efforts. Arranged in twelve tableaux, it was the work of Eugene Morand and Marcel Schwob. Some striking novelties were afforded in the staging of the play and closet scenes, but the most noteworthy feature of the revival was the restoration of Fortinbras.

The earliest version of Romeo and Juliet was that of the Chevalier de Chastellux, as performed in November, 1770, in the famous Châteaude la Chèvre, in the valley of Montmorency, before a distinguished audience comprising all the blood and intellect of Paris. The adaptation was strictly in accord with French views of dramatic propriety. The Chevalier had of malice aforethought omitted all the comic incidents; the tragic had somehow disappeared of their own free will. Madame Riccoboni had nothing but contempt for an adapter who could show the immortal lovers emerging joyfully from the vault, wishing of meeting a priest that they might end the bonds of wedlock and live happily ever after in Utopia. Ducis next took the subject in hand, treating it as freely as he had already done Hamlet. Brought out very perfunctorily on July 23, 1772, his tragedy met

with a doubtful reception. It was then remodelled and on its second production met with a better fate, owing to the rapture with which a scene in the fourth act happened to be hailed. Ducis avoided action as much as possible and made the plot more somber. In diction his method was not to call a spade a spade, but "an oblong instrument of husbandry." In 1773 Romeo and Juliet was frequently performed privately in the society theatres, the most admired Juliet being the talented and graceful Marquise de Gilon. The subsequent history of the theme in France belongs rather to the annals of music than of drama. Several operatic treatments besides the well known work of Gounod were heard from time to time in France. In the second year of the Republic an opera on the subject was produced with a happy ending, the libretto by Sagar to the music of Stelbel. Hits were made by Chateaufort as Capulet and Mlle. Scio as the Veronese maid. At the Salle Ventadour, on October 12, 1879, a five-act opera called Les Amants de Vérone, libretto and music by the Marquis d'Ivry, saw the light. The last dramatic version of the tragedy was the *Romeo et Juliette* of M. Georges Lefèvre, a play in five acts and ten scenes, brought out at the Odéon on October 30, 1890.

Gloster the crookback has seldom been seen on French boards. On July 6, 1781, Une Rhapsodie de Richard III, by Durosot, was produced at the Théâtre Française, but it was damned forthwith and never heard of after the premiere. The subject acquired an ill-reputation and was allowed to lie dormant until Delavigne, inspired by a painting of Paul Delaroche, wrote his *Enfants d'Edouard* in 1833. M. Sehan considered this piece about the poorest that came from his pen. "Elle participe à la fois des deux écoles: de l'école classique par sa forme dominante, qui était dans la nature du talent de l'auteur, et de l'école romantique par la tradition affaiblie de plusieurs scènes du Richard III de Shakespeare."

W. J. LAWRENCE.

THE INTEREST IN MACBETH.

Hurriedly written, misunderstood, tampered with most wickedly by ignorant editors, vicious actors and bad actors; devoid of humor save for the porter's speech; playing on words but twice, and grimly at that: such is Macbeth—in many respects the most wonderful of the master's wonders.

It is no discredit to Shakespeare that he applied a bit of flattery in this play to that monumental ass, James the First. He had done the same to that painted hussy, Elizabeth the "virgin." He was a practical man, with an eye to the main chance; so, despite the contempt which he must have felt for the strumpet Queen and the slobbering King, he was too wise to show it. This practical side of the poet is often ignored; indeed, as a rule it is wholly lost sight of by those who are ever seeking the occult in his lines. It must be remembered that Shakespeare saw more than any other man past or present. To illustrate: on a dark night the landscape is revealed by a dash of lightning. In that fraction of a second the ordinary observer may see one thing, as a tree or building; but the great dramatist in that instant sees everything within his range of vision, everything down to the smallest detail, which the ordinary man would miss even in the glare of midday. It is that he leaps where we crawl, that he soars where we burrow, that we wonder, then, that the words of scholars differ so widely in their readings.

Another reason for this difference of opinion—a reason we often forget—is that Macbeth, as we read it to-day, is not the Macbeth which Dr. Forman witnessed at the Globe in 1616. We know how careless Shakespeare was in the theatre folk. We know how he saw experience, how prone actors are to "improve" one's lines. So there is no doubt that Macbeth was especially mangled, nor that upon its first appearance in print—in the folio of 1623—it was "maimed and deformed," despite Messrs. Heminge and Condell's vigorous denial.

One of the difficulties of Macbeth lies in the fact that three hundred years ago the vocabulary and grammar of the English language were in a state of transition. Adverbs were used as verbs, as nouns or as adjectives. Any noun could be used as a verb, and transitive or intransitive at that. Words were used to convey meanings quite incomprehensible to us, and it is not strange that Shakespeare, with his vast vocabulary, sometimes leaves us gaping.

Yet I think we too often make mountains out of molehills. I see nothing puzzling in Lady Macbeth's remark about the "milk of human kindness." Macbeth is always gentle toward his dainty, high-strung wife. (For the idea of imagining that a bundle of nerves like Lady Macbeth was a she-grenadier is rank stupidity.) She is ever his "dearest love"; and none so well knows and makes plain his merits and demerits. He has ambition, as she says, but without the illness should attend it. That is, he lacks the wicked or evil disposition which is necessary in misdirected ambition. And to explain the man's weakness she continues:

"What thou wouldst highly
Thou wouldst holily; wouldst not play false.
And yet wouldst wrongly win; thou'dst have, great Glamis."

That which cries, "Thou must do, if thou have it;
And that which rather thou dost fear to do
Thou wishest should be undone."

Sir Henry Irving told me once that he looked upon Macbeth as a physical hero but a mental coward; as a man of good intentions but whose weak will allowed the devil in petticoats—the "witches"—to undo him. These hags plan to meet Macbeth at the very moment when he is most apt for the devil's work. He sees no way to the crown save through the rough and ready plan of murder, and from that he shrinks in horror. He believes in the witches, and thus is willing to wait. "If chance will have me king, why, chance may crown me, without my stir." Thus it is evident that if left to himself Macbeth would not have stained his hands with murder. But Lady Macbeth—who probably believes neither in man, god nor devil—sees the "nearest way" only, and drives her weak, hesitating, almost manly husband to commit the crime.

The extreme compression, the daring ellipsis with which this play abounds account for certain difficulties in the text; but I do not look upon Ross's speech, "As thick as tale come post by post," as one of them. The word "thick" means fast, swift or rapid; "tale" is a count, or to count; post is a messenger. Thus we have the meaning: "Messenger after messenger came as fast as we could count"—rather far-fetched, but entirely typical of Ross. No, the greatest difficulty of Macbeth is the acting thereof. There is one speech of Lady Macbeth which makes or mars the play. It has but two words: "We fail." Given with a hard, cold tone, unimpassioned as Fate, with a downward inflection, and the effect is crushing. Given otherwise and it is tame, often absurd. Here is one reason why I am anxious to see Mrs. Fiske in the role. Her exquisite reading of the lines, together with her mental and physical fitness for the role, should result in a Lady Macbeth far surpassing any known to this generation.

CHARLES TOWNSEND.

RETURN OF MAUDE ADAMS.

Maude Adams, who went abroad last March in search of health, arrived in New York last Thursday on the steamship *Deutschland*. She was accompanied by Miss Davis, of Philadelphia. Miss Adams spent most of her vacation in Egypt and the Holy Land, where by living almost entirely out of doors she rapidly built up her strength. From Palestine she went to Constantinople, and thence through Germany and France to London. In London Miss Adams visited J. M. Barrie, who is writing the play in which she will appear at the Empire next season. During her travels Miss Adams picked up a number of treasures in the way of dramatic literature. She has gone to her country home at Ronkonkoma, L. I., for a few days and will go from there to her cottage in the Catskills to spend the Summer.

BEFORE AND BEHIND THE CURTAIN.

III.

In my previous talks I have tried to show that the stage offers—to those who do not fear hard work—a career second to none in its opportunity for advancement.

Beyond all other occupations does it open up to women a fair field and equal advantages with men, besides being more remunerative than anything else in which health and labor are the simple investments.

I wish now to say a word about the objection sometimes made that success must be bought at the expense of an exposure to unusual temptation and to an atmosphere of moral laxity. This I emphatically deny. Whether in the Church or the world, let our environment be what it may, we are free to choose our friends or to go without; we create our own atmosphere, and the inwardness of our lives depends entirely upon ourselves.

"Man is man and master of his fate." As for immorality being an essential to success upon the stage, let the roll of those standing in the front rank to-day contradict the imputation. But, as in listening to music the false note is the one jarringly forced upon our ear, while the true tone is unobtruding, so everything that is bad makes itself strangely dominant. And the grievous result of the dominance in this particular sphere is that the stage serves especially under its present conditions as a bait for people leading the lives of adventurers who need an advertising medium and find it in the publicity of the theatre. There are doubtless silly, brainless women behind the scenes, women who would be weak if not wicked, wherever they might be placed; and there are men equally unscrupulous and vain with conscious strut and bristling plumage, types of the human peacock. But these people are to be found in every class and are by no means all on the other side of the curtain.

For the most notable evils in the drama of to-day the actors collectively are no more responsible than for the indiscriminate application of the tongs to a circus, a Shakespearean tragedy or a prize-fight. In the case of the Sunday performance, for example, the public finds amusement and the manager profit, but the actor only his unpaid labor.

A word on this point. I well remember that when the Saturday evening performance was first inaugurated at the Boston Museum, Mr. Moses Kimball paid the company and all engaged in the production a sixth of their weekly salary for the extra evening; and the same generous policy was pursued with regard to matinees at Christmas, Thanksgiving and the like. To-day our actors are called upon to give holy days and holidays alike, without any financial consideration.

For the unsavory character of the current "problem play," the manager, author and the public are jointly to blame, without a patronage is given the supply will make the demand. Like the lawyer who makes of his client's case the best presentation possible, the ordinary player must make the part assigned him and do with it what he can. In justice we should guard against the common error of which Charles Reade wrote when he made Peg Woffington say:

"On the world's stage, as in our mimic art,
We oft confound the actor with the part."

Yet after all it must be conceded that the manager and the actor of assured position can exercise and ought to exercise discrimination against unquestionably immoral plays.

The real dangers come to the beginner on the stage from two directions. In the first place, a position in the public eye exposes a young woman or young man to a vast amount of attention, and of less denigrating from the idlers frequenting the theatre. This atmosphere, strange as it may seem, I believe to be far more dangerous to men than to women. A girl of the right sort is better protected behind the scenes than in society with the present tendency toward the slackening of all the bonds of conventional life. A woman is naturally domestic, and an hour after "landing" in a strange town she makes her little room look like home. With a few books, a flower or two, and the faces of those she loves, she conjures up her special atmosphere and settles down to study in a sanctuary of her very own. A man in the same situation is restless; he longs for excitement and for that subtle breath of flattery which, if I may dare whisper it, is even dearer to the masculine than to the feminine ear. Without an unusually high head he finds the adulation he receives from both men and women most intoxicating; and in the attempt to live the life of those whose income for a week would double his salary for a year he comes to grief.

Regarding the second danger, we often hear it said that still more insidious temptations meet a novice on the stage in the fact that advancement is won only through the favor of a manager or the aid of influential friends. Cases of this sort there are; but I believe them to be very rare, and the poison carries its own antidote, since those who gain an opening by favoritism soon find their true worth under the critical selection of the public. Moreover, what comes lightly goes lightly; for absolutely no fewer less than on the stage can ultimate success be won except by perseverance and hard work. The hard work of your friends in your favor is not enough.

People in general repeat what they "have heard." I speak of what I know. My space is limited and will only admit of one case being quoted, but I stand ready to vouch for very many others that strengthen the side of those who maintain with me that whether in society or any other grade or condition, our lives are about what we make them.

Two years ago a pupil of mine who had been educated in a convent went upon the stage in New York. Since her parents' death a good brother had done all for her, and she felt that now she must help herself, so she began in the "groups" at \$7 a week.

I talked over the chances of her assisting one of the leading actresses in the capacity of maid so as to eke out this very modest weekly sum, but her honorable desire to live upon her own earnings might be sooner attained.

In sending her off I gave what advice I could about her new life, but to such an one even words of caution have to be put delicately or they may be the first suggestion of evil. I told myself there need be no fear; and still I felt anxious. Every letter reassured me, she spoke with sincere gratitude of the kindness shown her and of the opportunity that had already come to her to understand a small part.

Four months later I went to New York for some readings, and on the first morning my little pupil was in attendance. As the audience left the room a carriage was waiting to carry me off to another engagement, and I had only time for a hurried conversation. But as the girl stood before me I knew she was the same I had parted with. Her simple dress without a bit of fiery betokened refinement, economy and good taste.

I put some few leading questions, asked about her life, how she employed her time, whether she had ever been led by others to do what her brother might not have approved. She replied: "I only know this manager and this company; nothing has come to me with them but unexpected kindness. My four months have brought me every protection that my brother could have given me, and I have told him there has been no experience he would have objected to had I been living in his house."

This was a tribute to a pure girl, we will concede. Yes, but also to the life she had chosen. In the last two years she has gained promotion first to \$10 a week, then to \$15 a week, then to \$20 a week, and now to \$25 a week, and now a very sweet and interesting part, with all her dresses found and \$40 salary. The other day my young friend repeated with still greater feeling her deep gratitude to everybody with whom she had been associated.

The evils of which we hear so much are the exception, not the rule. To those pessimists who insist upon only seeing the dark side of life, shield and continually grate about the immorality of the stage and its temptations, I would recommend the old Greek fable which tells how

Phœbus Apollo once dealt with a carping critic. "There was a famous critic who read a famous poem for the express purpose of finding out all its faults; and when he had found them and made a list of them he carried his notes to Apollo."

"Apollo ordered that a bushel of the finest wheat that had ever grown on Mount Parnassus should be brought, and he ordered that it should be winnowed with the utmost care, and when all the corn was separated from the chaff Apollo presented the chaff to the critic for his reward and banished him forever from Parnassus."

William Henry Wood

NATIONAL ART THEATRE MEETING.

Under the auspices of the Woman's Auxiliary of the National Art Theatre Society, a meeting for the purpose of advancing the interests of the society was held last Tuesday evening in the auditorium of the New York College of Music, in Fifty-eighth Street. The audience, which crowded the hall to its utmost capacity, included a large number of literary men and women and players of prominence. The deepest interest was manifested in the proceedings, and from the enthusiasm of both the speakers and their hearers it would seem that the movement has become firmly established in the consideration of a large portion of the public.

The meeting was presided over by the vice-chairman, Mrs. Genie H. Rosenfeld, who after briefly outlining the purpose of the society and more particularly the purpose of the Woman's Auxiliary—which is to spread abroad the doctrines of the movement—called upon the chairman of the several committees for their reports. These reports, all of which told of encouraging progress, were read by Mrs. Charles A. Whitney, of the Entertainment Committee; Mrs. Arthur H. Halloway, of the Summer Entertainment Committee; Mrs. Grace Gayler Clark, of the Church Committee; Grace Isabel Colborn, of the Educational Committee; Mrs. Frederick Nye, of the Lecture Committee; and Ann Warrington, of the Programme Committee. Mrs. Rosenfeld said that the work nearest at hand to be accomplished was to awaken interest in the movement at the Summer resorts. She suggested that entertainments should be given at those places and that at each such entertainment an address should be made by a qualified member of the society upon the object of the movement. No admission fee should be charged at these entertainments, nor should any one not a recognized representative of the organization be permitted to make the address.

Blanche Walsh, the principal speaker of the evening, followed Mrs. Rosenfeld. In part she said:

"My interest in the National Ideal Theatre was first aroused by an article written by Mark Twain in 'The Forum,' concerning a fine production he had witnessed at the Hofburg Theatre in Vienna, a production that culled the services of some of the finest actors in the world, wherein each member eliminated himself for the good of the whole. It is, I think, generally known by those present this evening that in the latter part of 1898 an effort was put forth very similar in purpose to that which brings us here to-night. This idea, or scheme, was called the National Liberal Theatre movement. At the time we preferred the word 'liberal' to the word 'art.' We took for granted that while a national theatre would be most necessary, it would tend toward art, the great essential, liberal in policy and tendency might be overlooked. I wish it distinctly understood from the start that for any of the ideas sent out into the world in 1898, I take no credit to myself. Indeed, to be quite truthful, I was but the puppet, used by abler minds than is my own for the dissemination of the project known as the National Liberal Theatre movement. As my name alone figured as the instigator of the movement, I was accused as a self-seeker; the press even going so far as to infer that it was but a scheme put forth to more copiously advertise myself as an actress. What the world did not know then, I will inform it now. The ideas were worked out by three non-professionals and submitted to me. I was asked if I would mother the scheme. I consented. The names of my three colleagues I do not know. I will inform it now. The fact that they do not desire it. They are names suppressed for this reason. All three are humanitarians in the largest sense of the word, for all three were trained in a school whose watchword is 'to work for self is to work for others.' To these three, and albeit myself included, it does not matter through which method the great scheme of a National art or liberal theatre is successfully launched. They maintained, however, and with them I fully agree, that no National Theatre can be a success in this country unless we—and by we I mean my colleagues in the profession—are willing to shelve our conceit and self-seeking for the general good of art. They say the rock upon which we must eventually founder is that of our professional human nature. To find funds to build a National Theatre, and funds to support it after it is built, is easy, compared to the obstacles we are warned may encounter ourselves. No National Theatre, they say, is possible so long as all crave and insist upon being stars."

No National Theatre may come into existence while each of these selfish motives are in the mind. In portance and greatness. They ask: "How many of you love your work for its own sake, irrespective of the envelope which contains your weekly stipend? How many of you are prepared to work for a National Theatre without having an axe to grind? How many of you are great enough to eliminate selfish personal desires? How many of you are large enough of soul to be willing to be merged into a whole to be known as a National Theatre? These are serious questions, and it seems to me, the elite of the American profession should answer in sincerity and honesty. If these questions should be answered satisfactorily we must win the victory. But silence must be the answer, or the outcome will be ominous. Before matters theatrical is a crying need. But the great essential, and one not likely to be thrust aside, is this: We, the great ones—myself of course included—must be ready to bring this noble project of a National Art Theatre to complete and full fruition and success, first reform ourselves. We must begin by banishing our petty ambitions and our insatiable desire to shine as the pre-eminent and predestinated star. Further, and I have no hesitation in proclaiming the fact, the star system is both vicious and pernicious. As long as it lasts we cannot and shall not have from any playwright the great play which we all are seeking and which we shall not do this until the wrong is hampered by the necessity of keeping one particular person in the center of the stage."

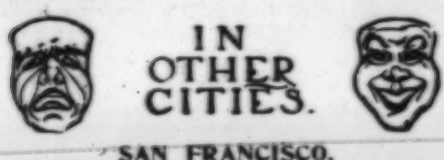
If we are to have a national art theatre it must be founded on high principles of equity. Talent, and talent alone must elevate and place us in our proper niche. To sum it up if we have present are earnest in our desire for a national art theatre, if we understand a national theatre in the sense it is comprehended in the old world, I believe there are enough cultured people of wealth in these United States who will come forward with the necessary funds to build it. But to these we will have to prove that the need for such an institution is desirable and beneficial to its results to the community at large, that the greater number are going to profit by it, rather than an institution wherein the insiders only will reap the harvest. To conclude: The object of this short address is to point out to my professional colleagues, and incidentally to myself, that our task in this rearing of a national art theatre lies wholly in the direction of less personality and a greater discernment in the realm of art. If we are able to do this, I believe that in less than five years a national art theatre will be a fact and not a theory."

To prove my sincerity in the belief that for the good of art there should be an elimination of self, let me assure you my friends, that I should be willing from this day forth to play any part within my ability, as stated me in a worthy play at such a theatre as is designated and this society, without even asking if my name printed on the programme. Will you believe me sincere in saying this?

The other speakers of the evening, nearly all of whom merely repeated the ideas expressed at earlier meetings of the society, were Sydney Rosenfeld, F. F. Mackay, Howard Kyle, "Aunt Louisa" Eldridge, and Mrs. Sol Smith. During the evening Madame Selma Kronold sang several operatic selections. Hans Kronold played the 'cello, and Michael Banner played a violin solo. The performances of each of the musicians were warmly applauded.

SMALLEST THEATRE IN THE WORLD.

Ravenswood, Ill., a suburb of Chicago, boasts of having the smallest theatre in the world. It is owned by James W. Ransom, a Chicago business man. The miniature house seats about one hundred persons, has two boxes, a small balcony, and a stage for about twelve persons. Plans in the wings, and a small space in front for the orchestra. The leader of the orchestra of this diminutive theatre is Alfred Walshall, the composer of The Sultan of Sulu.



That most interesting, thumb-nail-sized four-act play, "Punch and Judy," dramatized by Frank Mayo from Mark Twain's book, was presented at the Alcazar June 15-21 under the personal direction of Fred A. Butler, the Alcazar's new stage director. Business was so good, due to the play being so favorably received, that the play will run another week. Review later.

The Augustin Daily Musical co. ended its fourth and final week at the California in The Circus Girl. Inasmuch as the co. was booked eight weeks, this ending was rather abrupt. Reason? Well, there are several given hereabout. But the only one that will hold water, it should seem, is the co. didn't toe the line with the success expected. This can be attributed, perhaps, to the disappointment least in the general volubility of the co. Pretty legs and pretty faces are all right as far as they go, but they never have none and never will go far with a voiceless mouth. The closing week of the co. was fair only in attendance.

Nat C. Goodwin and co. arrived at the Columbia 15 in Madeline Lucette Ryke's comedy, The Altar of Friendship, and opened to the usual full, Goodwinian house. On the 16th, ending week, business was profitable, but it was not so much to see the play as it was to see Nat C. That to his credit. But the play? Well, the opinion here seems to be that the play was the whey-cream milk that ever blined the ladies of the pen. Then there was the cast—Maxine Elliotts. This was indeed regrettable. That lovely Vancouverite is a great cast constant. With a whey-cream play and without Miss Elliott, it should seem that condition isn't exactly getting better. Happily and more profitably, no doubt, the second week is to be devoted to When We Were Twenty-one.

M. B. Curtis appeared at the Central, in conjunction with the star, in his famous peddler play, Sam'l o' Posse, 15-21, and entertained large houses at every performance. The second week (his engagement is for two weeks), 22-28, he will be seen in The Greenhorn.

Twirl-Whirl is so great, every kind of a success at Fletcher's. Manager Friedlander has seen fit to have several weeks' business of tickets struck off to take care of demands prospectively. The second week of the burlesque, which saw many hands hanging to the walls as the first. Review later, as I haven't been able to wiggle inside the house.

In Washington 15-21 at the Grand.

At the Tivoli 15-21, the Chas. Page, with Edw. Stevens as Mumm, "caught on" successfully and full houses 15-21. The opera is to continue indefinitely.

They do say "that Barney Bernard, the Hebrew humorist, who is having things come his way hitably at Fletcher's, has just escaped having "star" pinned to his lapel. I believe 'twas Ralph Waldo who maxed him. "Hit your wagon to a star and climb on it," said the humorist. "I wish the home folk could drop into Fletcher's now and see how easily he, in Twirl-Whirl, ticks people at \$300 a week."

June 22-28, at the Central, Comedy will be presented, with Corigan as the star in each play. The first play will be Denman Thompson's John Whitecomb. Following Corigan, July 13, Herschel Mayall, one of the best and most popular actors on the coast, will appear as the Central's new leading man in a spectacular production of Faust.

At the Alcazar June 22-28, White Whiteness will be seen in the title role of Robert B. Mantell's romantic drama, Mommie.

Rapallo will be Twirl-Whirl's successor at Fletcher's. Several Eastern "show girls" have been already booked by Manager Friedlander for the production. It is not likely, however, that the girls will be required soon, as Twirl-Whirl seems to have taken hold with a life-long grip.

Nance O'Neil opened a limited engagement at the California 21 in La Tulla to large house.

ORREL JAMES MITCHELL.

SEATTLE.

The Grand Opera House shook off the dark and dismal shade that had surrounded it for some little time past and assumed an activity that would have done credit to the middle of the season for three nights and one matinee of last week. For Mary Gordon, a very pleasing play, were the means of assembling a series of large and fashionable audiences June 15-20. Naught but the most sincere praise was echoed by the clear and beautiful voices of the company. Arthur Byron, Ann Archer, Mrs. Thomas Whiffen, and H. Hassard-Short, proved worthy of the heartiest commendation. Another yet, though, must be mentioned to complete the principals for the work of Marion Gardiner, as Mrs. Mathewson, was very good indeed. The shipboard scene of the first act excited the most attention, though each and every act was noticeably successful. June 22-28, Nat Goodwin will come early in July, and then the house will remain dark until September.

At the Seattle the Baker Theatre co. for its final week played A Gilded Fool in its accustomed worthy manner to large audiences. George Allison, Catherine Counties, Ethelyn Palmer, Howard Russell, William Bernard, W. L. Gleason, Miss Gleason, in fact all of the co., were in positions as local favorites have been limited only by the parts they have taken, showed up to their usual good advantage. The Baker season has been quite long and very satisfactory to both the management of the co. and the management of the theatre. Further, it has conclusively proved that a stock co. properly managed and consisting of capable people can be made to earn as much money in Seattle as anywhere. The engagement opened June 12 and will continue ten weeks, the plays offered being Lady Windemere's Fan, The Christian, Charley's Aunt, The Girl I Left Behind Me, A Night Off, The Great Diamond Robbery, Miss Hobbs, The Little Minister, Captain Swift, and A Gilded Fool. All were staged and acted in a most acceptable manner. An instance of quick study was noted during the past week in this co. Lillian Rhoads, who had no part in A Gilded Fool, and who was not Ethelyn Palmer's understudy, upon the sudden illness of the latter actress, not only learned the lines in less than twenty-four hours, but went through the business of the part without a hitch at her first performance. The Seattle will now be dark for three weeks.

The Walter Sanford Stock co. at the Third Avenue had another profitable week 14-20. Large audiences attended very good performances of Northern Lights and expressed entire satisfaction with the same. William Desmond, the leading man, was fine as John Swift. Franklin Angus was almost equally good as Wallace Gray. Robert Romano, though, in the role of the Grub, was somewhat less satisfactory, was adequate as Sidney Sherwood. Bart W. Wallace was all that the part required as Colonel Gray. Robert L. Hill played the role of Dan Horton with much success, and Griffith Gray was well cast as Lieutenant Charlie Sherwood. Laura Wall as Helen Dare, Ethel Earle as Florence Sherwood, and Adelaide Smith as Dorothy Dunbar were all very good in their parts. The different scenes shown were as usual appropriate, and the stage management good. Tempest Tossed 21-27, East Lynne 28-4. The co.'s season will continue until 10.

Ed Shields will open a Summer season of vaudeville at Leech 14-21. Afternoon and evening performances will be given. Mr. Shields has established a large circuit throughout the Northwest, including the following houses: Leech Park, Seattle; Cordray's Theatre, Portland, Ore.; Laramie Theatre and Shields' Park, Tacoma; Natatorium Park at Rockland, Shields' Park at Salem, Ore.; Shields' Park at Walla Walla.

The Madison Theatre, that had been open since last Fall and given over to vaudeville under several different managers, closed 14, and it has not been stated as yet that the house will be reopened. It is understood that the enterprise was not as profitable as was at first expected.

The Zenith Theatre, at the corner of Third Avenue and James Street, is announced to open 29. Work is progressing rapidly on the stage, that will be fifty feet deep and 100 feet wide. The seating capacity will be 3,500. Prices will be 10, 20 and 30 cents. It is planned to allow smoking, though no intoxicating liquors will be sold on the premises. The location is one block from the Grand Opera House and Seattle Theatre, and should be a good one. It is said that the erection of the present house is preliminary to a large first-class vaudeville theatre in the Fall, providing the present enterprise proves as successful as is anticipated. From the start the house will be booked by the Grubbe Circuit. There have been rumors current from time to time during the past two or three seasons concerning the prospective extension of the Grubbe circuit to this city, but it now seems more probable than at any time heretofore.

The Pollard Lilliputian Opera co. were to have arrived at Victoria, B. C., 20 from the Orient for its

second American tour. Its success here last season was almost phenomenal, and it is all the more so the Seattle Theatre for a limited engagement, beginning 12. British Columbia towns will first be played. Danne, Fred, Connie, Jack, Alice, and Ivy Pollard, favorites of last season, and in the same time, it is also eleven Little Willie Thomsons. The opening bill here will be The Belle of New York, to be followed, it is said, by either of the Weber and Fields burlesques, Fiddle Dee Dee or Puss in Boots.

William Bernard, a popular member of the Baker Theatre co., will join the Neill-Morocco co. at Los Angeles.

P. H. McEwen, the hypnotist, has arrived in Seattle and will spend his vacation here. He is to begin his next season's tour somewhere in this vicinity.

Polk's Seattle Directory for the year 1903 has just made its appearance, and as usual, all Seattleites are surprised with our comfortable showing in the way of increased population. Upon the usual basis of calculation from the names contained in the new directory, the population of Seattle, exclusive of close in suburbs, that are shortly to be annexed to the city, containing about 21,000 people, is now conservatively estimated at 132,700. The U. S. Census of 1900 gave us a population of 80,000, and the difference between that and the present figure gives a gain in three years of 54 per cent. In the contemplated annexation of the several outlying suburban municipalities Seattle will be a city of 150,000 people. Judging of the future by the past it won't be long until we push San Francisco last a little to the home side of the continent, the first city of the coast.

RODNEY D. WHITE.

KANSAS CITY.

The past two weeks have seen some busy times in Kansas City, for with the subsiding of the flood came the work of cleaning up, and a most stupendous job it proved to be. However, the true Western push and spirit have prevailed and business is again in its normal state. In connection with the flood it is to be stated that it will not, either directly or indirectly, affect the theatre business during the coming season in any way.

Forrest Park is proving a very popular resort since the Summer has really set in, and the large crowds that throng the park slightly seem to find much to amuse in the numerous attractions offered. A good vaudeville bill in the Summer theatre is playing twice daily to large houses. The scenic railway is quite a novelty, as is also the Aquarama, both running to capacity all the time. The Laughing Gull, Cave of the Winds, the Phantom Ride, fortune tellers and numerous other smaller attractions are all coming money, and to say that the new park is a success is putting it mildly indeed. Leagues' Band furnishes most delightful music, and a trip to the new resort is indeed a treat.

Hoodman Blind was given an admirable production at the Auditorium June 21-27 by the Lester Lowman co., and was witnessed by large audiences in spite of the warm weather. Although one of the male dramas, the play has never been presented here before, and the reception tendered it was most enthusiastic. The leading role, that of Jack Teasdale, was excellently done, and the supporting cast was winning much well merited applause. Alice Treat Hunt was cast in the double role of Nance and Jean, giving her excellent opportunity to display her versatility, which she did to the satisfaction of all. Lewis Morrison gave strong characterization to the role of Leonard and W. W. Craig as Kridge proved an able accomplice. Bessie Warren did well as Granny, and little Jessie Marshall scored a hit as Kit. Mark Twain, Leslie Lewis, H. G. Goodward, among others, Marshall also deserve mention. For week of 28 Mr. Lowman announces a production for the first time on any stage of Elsie Venner, his own dramatization of the book of the same name.

The students of the Auditorium School of Dramatic Art gave their last performance of the season at the Willis Wood 18 to a large and appreciative audience. Mrs. Georgia Brown, the director, arranged an admirable program of local plays that included "In Her Room," The Highwayman's Holiday, and Hearts. Edgar Frink, W. R. Miller, Katherine Hadley, Geraldine Hestetter, J. Thelen Fisher, Henry Lott, Avis Lobdell, L. L. Lewis, H. G. Goodward, among others, Elizabeth Hayden participated, and all deserve much praise. Little Helen Levison, Philip and Claire Miller and Lottie Halsberg furnished vaudeville turns between acts, and the evening was a most successful one, a most auspicious ending to the school's very successful year.

Manager Sam Benjamin announces that Electric Park has now been cleared of the debris and the last vestige of the ravages of the flood have been cleared away. Everything has been most thoroughly cleaned and repainted, new sod and flowers put in, the walks newly graded, and to make a long story short, the park is a good one, new and improved. It has opened a two weeks' engagement there, beginning 22, which will be the opening date of the park. The new Natatorium, Circle Spring, Loop-the-Loop, German Village and another new attraction, the coming Fall, in addition to the seven established ones.

ALBERT S. I. HEWES.

PORTLAND, ORE.

With the opening of the Empire 15 Portland for the first time since could see of first-class theatres presenting at one and the same time four first-class entertainments to excellent business and enthusiastic audiences.

The major part of the theatregoers to see Mary Man-quam Grand 15, 16 was so positive as to force the orchestra to remain below the stage on both occasions. The orchestra room for the overture. The star was given an ovation and successful result in winning the hearty admiration of the two big audiences. Arthur Byron, Ann Archer, Hassard-Short, and our old friend, Mrs. Thomas Whiffen, were all prominent in the play and in the intermission. If I Were King, H. Sothen will come here 26, 27 with If I Were King.

The Virginia at the Baker Theatre 15-20 was the final, and in many respects the most successful, offering of the season. The offering will be a Gilded Fool, with Arline Nights underlined for the second and closing week.

With the transfer of the Shields co. to Shields' Summer Park 21 Manager Cordray closes his fourteenth season in Portland. During the Summer this theatre will undergo a general overhauling, and many new fixtures, additions and improvements will be added. In the general and generous offerings of aid and comfort to the flood-stricken town of Heppner, in this State, it is worthy of note to record the noble efforts of the players and managers of the Northwest. Managers Shields, Cordray, and Russell at once subscribed \$50 and the freedom of their theatres and attractions. While Shields, Baker and Heppner have arranged, in conjunction with leading business and all professional and prominent amateur talent in the city, for a benefit at the Marion Grand 23. The entire proceeds will go to the sufferers.

JOHN F. LOGAN.

LOUISVILLE.

The open-air attractions at the parks continue the only amusement offerings of the city. The Hungarian Band at Riverview is presenting a most attractive programme, and Hammers' Somers, and Fountain Perry are places that draw good patronage.

The Jockey Club Park is the particular one that appeals to popular favor in the center, with Liberal and his band. An unusually fine selection of musical compositions are being most acceptably rendered by this fine organization, and large business results in consequence. The soloists are Signor Liberator and Katharine Klarer, and Signor Glanville. There will be special fireworks attractions on the Fourth of July, and this place is surely launched upon a season of success.

Manager James B. Camp, of the Auditorium, has received his quarters at the City Theatre, and will soon make his annual pilgrimage to the East for rest and recreation.

A local amateur co. performed meritotically a dramatization of Louisa M. Olcott's "Little Men" on June 18. It was the work of a Louisville woman and was skillfully done.

Before the close of the Liberal engagement at Jockey Club Park there is to be a Will S. Hays night, when the Louisville composer will conduct the orchestra, which will produce for the first time his new composition, "The Heartbeats."

The Wallace Shows will give two performances here July 9.

Manager John T. Macauley will leave for New York early in July, and will spend an extended time there on his way to Europe. He will leave a house for next season. As a billiard sharp this gentleman will hear investigation, as your correspondent knows.

Osborne McConathy has made all necessary plans for closing his connection with Louisville, musically and otherwise, and will leave for his home in his future home. He is a man of exceptional ability, and his friends believe he will give a good account of himself in his larger field of artistic endeavor.

Interest in the Elks' Casino project. There is little doubt that the Auditorium site will be selected

and Captain William F. Horton's generous offer in connection therewith accepted.

CHARLES D. CLARKE.

PITTSBURG.

The inclement weather during the fore part of week June 22-27 caused small attendance at the parks, and it also had its effect on the business of the Iniquitous Garden; however, as the weather was good during the latter half of the week business was likewise.

The Jolly Musketier this week was the last production under the direction of the Alcazar at Iniquitous Garden. Hereafter a regular stock opera co. has been engaged by Manager John B. Reynolds, of the Garden, to hold forth at this popular place of amusement. Some of the old-time operas will be revived, and, too, some of the latter day ones. The above-named opera was not a consummate success; it did not hold the large attention of the audience like its predecessors, and, in short, it dragged and contained but very little of merit. Hubert Wilke is certainly an excellent actor, and he has a very good baritone voice, and it is a well-known fact that these combined gifts are possessed by very few on the operatic stage, and therefore his work was a rare treat. His part of Francisco was admirable, and his singing of "Friends and Enemies" was a beautiful success. William Blaisdell had the part of Henri. He could not sing well, and notwithstanding his energetic efforts to make the part successful, Mary Carrington made the most of her small role of Verre, which was very enjoyable, and her solo, "Tell Me," earned repeated encores. Agnes Paule made a pleasing appearance, and she played and sang Yvette adequately. Leona Stevens, who played the part of the Countess, was a very good small part, acceptable, while the chorus showed some improvement. The mounting and costumes were pretty. The Bohemian Girl 28-4.

Saturday matinee at the Iniquitous Garden was the largest one in the history of this capacious place of amusement, the attendance being very large. According to reports here Hyde and Behman have been granted a building permit, and will erect a theatre in this city at Sixth Avenue and Duquesne Way. This new theatre, together with the new Star, being built by R. M. Gullick and F. J. McNulty, and the Nixon, to be controlled by Nixon and Zimmerman, we shall have three new theatres in the coming Fall, in addition to the seven established ones.

ALBERT S. I. HEWES.

DETROIT.

Theatrical affairs here have assumed their usual Summer dullness, every house being closed for the season, with the single exception of the Whitneys, where the Himmels Imperial Stock co. are holding forth to a very small audience.

For week June 21-27 the attraction is The Eagle's Nest, at one time a very popular offering, but which has not been seen on a local stage for many years. The play has given a wide range of offerings during its engagement, all excellently handled, which proves its versatile worth. Jack Trail is capital in the part of Edwin R. Haas, whose work is generally satisfactory. Beatrice, the part of Mrs. H. Woods, is popular. Louis Ramdell (in the absence of Jack Quilley, who was called out of town on account of a recent bereavement in his family) handled the role of Robert Blandon very creditably. The part of Bill Slater, in the hands of Harry H. Woods, was very good. Harry Garrity, as the saloon keeper, was satisfactory. Rene D'Arcy was able as Rose Milford. Rayne Keene as Martha Silsbee, Sam Miller as Daniel Dismay, and Louis Lott as Geoffrey Milford, completed the cast. The Knobs o' Tennessee will follow.

Angela McCaull is spending a few weeks in the city. At the Avenue Theatre Manager Lamkin offers 1492 June 22-27, and it is enjoying a successful week. This fanciful musical comedy is well suited to a vaudeville audience, for besides the play proper it is interspersed with good, clean specialties. Richard Edna Philis were given as songsters, and Kathryn and acts and looks the part to perfection. John A. Kennedy is very efficient as King Ferdinand, and Sidney De Grey's comedy features are much appreciated. Almorah Hallam is the possessor of a charming voice, and he is the strongest Summer opera co. here was exclusively given. She lacks vim, however, which handicaps her efforts. Nellie V. Nichols captivated the house with her songs on a popular order and is a vivacious and lively entertainer. Kathryn and Kathryn Scott also contributed selections. Foushee Cafe is the next booking.

A. FRANCIS.

PROVIDENCE.

At Keith's June 22-27 the Albee Stock co. presented The Lost Paradise in the title role. The play was appropriately staged, and the chief honor of the performance fell to Malcolm Williams as Reuben Warner. Edna Phillips as Margaret Knowlton, and Frank Loe as Ralph Standish. Their parts were particularly well played. Beatrice, the part of Mrs. H. Woods, was very popular. William F. Owen, William R. Turner, Helen Reimer, Edwin Nicander, and Lenora Kline made up a capable cast. On afternoon of 24 photographs of Edna Phillips were given as songsters, and Kathryn and acts and looks the part to perfection. John A. Kennedy is very efficient as King Ferdinand, and Sidney De Grey's comedy features are much appreciated. Almorah Hallam is the possessor of a charming voice, and he is the strongest Summer opera co. here was exclusively given. She lacks vim, however, which handicaps her efforts. Nellie V. Nichols captivated the house with her songs on a popular order and is a vivacious and lively entertainer. Kathryn and Kathryn Scott also contributed selections. Foushee Cafe is the next booking.

The performances by the H. L. Williams Opera co. at the Providence Opera House are being fairly well patronized, but business is not as large as the co. deserves. It is the strongest Summer opera co. here have ever had. The Chimes of Normandy and Carmen were given 22-27 with splendid results. Clara Lane, K. Murray, Mr. Williams, Bowman Ralston, Laura Wallace, and Helen Dare, were all very good in their parts in the various roles assigned them, and the chorus is admirable. The Mascot and El Trepatore 28-4.

At the Empire 22-27 Durbach Du Barry, a play by J. H. Bernard, received its first Providence presentation. It is a strong Summer opera co. The story is full of interest and excitement, and the play was staged with striking scenery and costumes. Miss Robet as Jeanne Becu and Len Blenden as Louis XV were capable. The co. was supported by a large co. Uncle Tom's Cabin 28-4.

There are thirty people in Providence who have guaranteed to accept the financial responsibility of bringing to the city a grand opera company to this city for two concerts next Winter. Last season was the first for a number of years that we did not have this organization, the management having discovered that the concerta were not well patronized.

On evening of 20 souvenir photographs of Frank Loe will be given Albee Stock co. patrons at Keith's.

HOWARD C. RIPLEY.

INDIANAPOLIS.

Mabel Cassidy is one of the attractive features at Fair Bank June 21-27. This is Miss Cassidy's initial appearance at Fair Bank, and she sang as sweetly and smiled as amiably as if the nation held a packed audience instead of a few hundred people, who shivered in overcoats and wraps. If the evening was chilly the audience was not, and Miss Cassidy received a warm welcome. To enjoy Fair Bank thoroughly one wants what might be termed a "hot night," and this is what the management is wishing for. With reasonable weather, and with Miss Cassidy and Mr. Prosser, the tenor, and Mr. Fisher, the comedian, as the stars, supported by Ostendorf's Band, the party would scarcely hold the people this week. However, it was not really unpleasant last night, and a great many people remained for the entire concert. Miss Cassidy sang at

10 o'clock. She was down for three songs, but gave a fourth for good measure. In the meantime the band played all sorts of catchy things, and Mr. Prosser sang. His voice is clear and strong, and the people liked him immensely. One of his best selections was entitled "Where the Silver Colorado Winds Its Way." Another was "The Sheltered Vale." He sang with fine effect "The Palms" and "Roll On, Silver Moon." Mr. Fisher made a distinct hit with the cornet solo "The Sea Flower." Miss Cassidy's first number was an aria from Ernani, which brought out the full power of her fine soprano voice. Personally she is one of the most attractive women that ever sang at Fair Bank. She sang "Fly With Me," as an encore, and followed this with Street Songs. A catchy, catchy, catchy song, called "Pretty Little Dinah Jones," was her closing number.

William Zimmerman, the young man who had his life crossed in an unsuccessful attempt to keep the loop at the Cylindria Building 15, died from the effects of his injuries at St. Vincent's Hospital June 22, after hanging between life and death for nearly a week.

GEORGE S. APPELEGATE.

ST. PAUL.

Women Against Woman was the offering of the Ferris Stock co. in this the fourth week of its Summer season at the Metropolitan Opera House June 21-27. Both play and players received marked approval from an unusually large Sunday night audience. The opening night, St. Paul's most successful, evidenced her ability and versatility in an emotional role and scored a success. Len Beasley as John Trevelock gave an admirable portrayal and won merited recognition. The Bill President, Charles C. Burnham, was an excellent characterization. Lillian O'Neil as Rachel Westwood displayed dramatic ability, and carried a difficult and thankless role in a very able manner. Mabel Griffith deserves favorable mention for her excellent work in the role of Deborah Barton. Fannie Granger made a favorable impression in the part of Miriam. Creditable work was offered by Emily Rath as Alice Melton, Harry Langdon, Frederick Claus, George and Rosa as the King and Queen. The production was well staged and the performance gave general satisfaction. Naphe 28-4.

A very interesting event was the second annual concert of the St. Paul Home Show at Lexington Park under the direction of Manager L. N. Scott, president, and Colonel W. G. Carling, secretary and treasurer of the organization. 23-26, four nights and three matinees. The opening was auspicious, and a very large crowd enjoyed the splendid exhibit of some of the finest stock ever shown in St. Paul.

The people of St. Paul enjoy outings during the pleasant weather. The steamboat excursions on the river and the railroad excursions to the different lake resorts, every day, are enjoying continued large patronage.

GEORGE H. COMRAVE.

MONTREAL.

The Aubrey Stock co. presented We Two of Tennessee to a good house June 22. The play was well staged and tells an interesting story, especially in the last two acts. Alabama Edith gave an excellent performance of the young hero, Jack Grey. J. Mox Bonnet a capable characterization of Lize Monrose. Harry T. Lee was successful as Hiram Grey. Harry Taylor made an amusing Shanks. Charles Booth as the doctor, Ned, and J. C. Hanson was satisfactory as Sidney Grey. Bertine Robinson did effective work as Mandy. Peretta West made a charming Lucille. As Naphe O'Neil as Clayton and the latter's work in the engagement. Bertha Weber as Ellen Change did some good comedy work. Good specialties were introduced by the Chas. J. C. Hanson, and Harry Taylor.

The Thomas C. Shea co. closed its engagement at Frontier 28. For the last week of the season, the plays of its repertoire were put on, and especially good performance of Richelieu being given. Business increased steadily during the last two weeks of the engagement. The co. is backed for a re-performance in the Fall, and there are possibilities that it may return to us for an extended engagement next Summer.

The ever popular Monte Cristo is the bill at the National Francis this week. Paul Caz-nante appears in his well-known impersonation of Edmond Dantes. Blanche Sabloniere is the Mercedes.

W. A. TREMAYNE.

BUFFALO.

The weather here has been very cool, and in consequence all of the theatres are doing a good business, which must gratify the managers of the several stock co. playing here, especially when those who (7) people predicted utter failure.

The Baldwin-Melville co. presented Frank Mayo's Davy Crockett June 22-27 in a very capable manner. Monte Cristo 28-4.

Hazel Kirke and Ten Nights in a Bar Room divided the week of 22-27 at the Laramie. The Lansing Rowan and Dunstan Farnum appeared in the leading roles. Dodson Mitchell's latest play, Trinity Chimes, will receive its initial production 28-4.

The King of the Opium Ring packed the house at every performance at the Academy week of 22-27. The next attraction is Dangers of a Great City.

Fire broke out in a building adjoining the Laramie Theatre 19 and a small panic ensued in the large audience that had assembled to witness Rip Van Winkle. Mr. Sevela and the members of the co. deserve great praise for the orderly manner in which the house was cleared.

Faine's Ancient Rome will commence a week's engagement 29 at the Athletic Field.

Cecilia McEwan is in town after closing a forty weeks' engagement with Katharine Willard, under the management of Edward C. White.

F. T. O'CONNOR.

NEW ORLEANS.

The Olympia Opera co. presented Gladi-Gladi at the Athletic Park June 21-27 to splendid attendance during the week. The performance was in keeping with the past good work of this co. and really left nothing to be desired. Little Kendall in the dual role was given the best of opportunities, and her charm of person and native have never shown to better advantage. Lucile Beral was a very good prima donna, the rendition of the solo introduced by her was the occasion for an encore. Theresa Barker was satisfactory as Aurora, and as Marcot, Carick Major, whose make-up was splendid, and the work of both was voice to advantage. E. S. Roames as Marsquin was an attractive figure, and Harry Lightwood and Leo Adde added considerably to the success of the performance. The chorus and orchestra, always to be relied on, were in excellent form and the work of both was most effective. Miss Drake, a former prima donna of the Bostonians, becomes a new adjunct to the Olympia Opera co., and will be heard next week in The Isle of Champagne. Several chances are contemplated in the personnel of the co.

J. MARSHALL QUINTERO.

MINNEAPOLIS.

The Ferris Stock co. gave The Fatal Card at the Laramie Theatre June 21-27 to exceptionally big business and made a decided hit. Carl Smith Seale, who, by the way, has become very popular with the patrons of this house, made an excellent Frank Mason. Ben Johnson was seen to marked advantage as Charles

LOUISE VALLENTINE
AT LIBERTY.
Musical Comedies preferred. Boys, Ingenues &
Character Soubrettes. Singing and good dancing.
Address 6 Cedar Ave., Morris Heights, N. Y. City.

THE VERBECK CIRCUIT

The Verbeck Theatre, - Oil City, Pa. The Verbeck Theatre, - Lorain, Ohio.
The Verbeck Theatre, - Titusville, Pa. One of the finest and best in the State.
The Verbeck Theatre, - Niles, Ohio.
The Verbeck Theatre, - Corry, Pa. A magnificent \$50,000 house now in process of construction. To open Nov. 1st.
The Auditorium, - Ashtabula, Ohio.
One of the best one night stands in Ohio.

For Open Time, address **GEORGE H. VERBECK, Pres.**
Verbeck Amusement Company, Oil City, Pa.

NOTE:—Mr. VERBECK will be in New York during the present week and mail addressed to him care Stair & Havlin will receive prompt attention.

Booking for 1903-4 Mr. Thomas B. Alexander in the Gorgeous Romance

NEAR THE THRONE

mar.: Griswold Stock co. is proving to be the best stock Troy ever had, and the individual members are making many friends. The Ticket of Leave Man June 15-20 pleased good and increasing audiences. The October 22-27 gives satisfaction.
SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Holmes, mar.): Class day and commencement exercises June 22, 23, to capacity. Simville's Romeo and Juliet 20. Stewart Comic Opera co. 6-11.
CORNING.—OPERA HOUSE (Wallace and Gilmore, mgrs.): A Railroad Jack June 18. Dicker-Correll co. 22-27, presenting first half of week Crimes of London. His Brother's Sin, and A True Kentuckian: good houses; pleased.
BINGHAMTON.—STONE OPERA HOUSE (J. P. K. Clark, mgr.): Dark.—ROSS PARK (J. F. E. Clark, mgr.): William John Daly's Minstrels attracted large house.
CLYDE.—OPERA HOUSE (Wallace and Gilmore, mgrs.): A Railroad Jack failed to please a good house. House closed for the season.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. F. Walker, mgr.): Melbourne Macdowell co. June 25-27, presenting La Tosca, Fedora, and Resurrection.
FARGO.—THEATRE (C. F. Walker, mgr.): McDowell and Stone June 22-27 in La Tosca, Fedora, and The Resurrection. Wilbur's Stock co. 20-4.
GRAND RAPIDS.—GRAND OPERA HOUSE (F. L. Hageman, mgr.): Dwyer Brothers' Moving Pictures June 18; good business.

OHIO.

FIQUA.—MAY'S OPERA HOUSE (George T. Braden, mgr.): Bantow Stock co. June 18-24 presented On the Verge of Ruin and Faust; good business and satisfactory performances.—ITEM: William McGowan, Minnion correspondent of Urbana, O., spent a day here visiting friends.
MANSFIELD.—LAKE PARK CASINO (E. R. Sady, mgr.): Wilbur-Mack co. June 15-20 closed to large audiences, presenting A Prisoner of War, Resurrection, and A Gay Bachelor; co. will remain two weeks longer.
MECHANICSBURG.—MAIN STREET THEATRE (Owen and Johnson, mgrs.): Elbert Hubbard lectured June 22; fine audience; pleased.

OKLAHOMA TERRITORY.

EL RENO.—OPERA HOUSE (J. Gross, mgr.): Anna Abbott June 24. Mikado (local), under direction of S. A. Mann, 25.

OREGON.

SALEM.—GRAND OPERA HOUSE (John F. Corray, mgr.): Allen Stock co. June 11, 12, in Hazel Kirtle, A Fair Rebel, A Black Heifer, and Vagabonds of New York, to fair houses; co. fair. Bad weather prevented June 13. Park Vaudeville co. from opening until June 17, when good houses greeted the co.; audience well pleased. Salem Mid-summer Carnival June 20-4.

PENNSYLVANIA.

LANCASTER.—ROCKY SPRINGS PARK THEATRE (H. B. Griffith, mgr.): Minnion Opera co. gave a meritorious presentation of The Pirates of Penzance June 22-27, although unfavorable weather continued to reduce the attendance. It is the best singing co. ever heard here in summer. Claude Amundsen as the Major-General, Frank D. Nelson as the Pirate Chief, James F. Abbott as Frederick, Jack Leslie as the Sergeant of Police, Rita Stetson as Mabel, and Hazel Davenport as Anna appeared to excellent advantage, and George A. Thomas, Ballo Johnson, Elanche Bryant, and Joyce Vernon did well in the minor parts. Between the acts Jack Leslie gave a specialty. The Minnion 20-4.—ITEMS: George H. Whiteside is the door-keeper at the Rocky Springs Park Theatre.—Chris Burger's Military Band has been appointed regimental band of the Fourth Pennsylvania Regiment, National Guard, over many competitors.
DU BOIS.—SUMMER THEATRE (Walter H. Stull, director): Stock co. June 15-20; well patronized and appreciated. Plays: Resurrection and Strange Adventures of Mr. Brown. Adeline Dunlap and Walter Stull were well supported by the entire co., specialties by Charles Vallette and W. F. Burt received merited encores. A Web of Gold, Turn Him Out, and Married Life 22-27.
FOTTSTVILLE.—TUMBLING HUN PAVILION (Robert E. Lee, mgr.): Bryant and Saville's Mammoth Minstrels June 22-27; very good business first half of week.
WILLIAMSPORT.—VALLMONT PAVILION (N. Appell, mgr.): Vallmont Stock co. June 18-24 in Under the Eagle's Wing and Peaceful Valley to good business and appreciative audiences.
ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (Dark.—PARK THEATRE (N. Appell, mgr.): The stock co. put on The Defaulter June 22-27 and is being received by large, enthusiastic audiences.
LEWISBURG.—OPERA HOUSE (H. Eyer Spyker, mgr.): Charles's Army, by senior class of Bucknell College, June 23; excellent performance; B. H. O.
SCRANTON.—DIXIE'S (Henry F. Dixie, mgr.): Fra Diavolo June 22-27 pleased; large business.

RHODE ISLAND.

PAWTUCKET.—SHEEDY'S THEATRE (George Ovey, mgr.): Buffington Stock co. June 22-27 in Wages of Sin, Edward Archer was good as George Brand, also Clarence Arper as Stephen Marler. Miss Kershaw deserves mention as Ruth Hope. Between acts Nellie Mason and Tom Bateman (who was engaged for another week) rendered specialties. Mr. Bateman's "On to Kimberley" was very effective and received curtain calls. Slaves of Russia 20-4.

SOUTH CAROLINA.

GREENVILLE.—GRAND OPERA HOUSE (R. T. Whitmore, mgr.): Herald Square Stock co. closed two weeks' engagement 6-30. Plays: A Man of Fate, The Two Orphans, Struck Blind, A Hero in Rags, and A Midnight Call; performances pleasing; good business.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, mgr.): A very successful season of Summer opera was inaugurated June 15 by a good co., managed by Otis Thayer. Boccaccio was the opening bill, and the house was packed. Special mention should be made of Laura Millard, Lorraine Campbell, Tom Greene, and Otis Thayer. Faust 18-20 was also very well received.
BRISTOL.—HAMELING OPERA HOUSE (J. D. Kline, mgr.): Frank James and Ole Younger's Minstrels June 22-27; good business.

torical Wild West June 18; large crowds; good. Dark 22-27.
JACKSON.—MARLOWE THEATRE (Woerner and Tuckfield, mgrs.): Peyton Sisters June 14-20 pleased fair audiences.

TEXAS.

PORT WORTH.—WHEAT ROOF-GARDEN (J. K. Wheat, prop.): Christie Comedy co. June 15-20 presented Rip Van Winkle and East Lynne to large audiences; both performances pleasing. Ralmond and Pack, Harry Lee, and the Morrisons in their specialties were very entertaining.
AUSTIN.—HYDE PARK SUMMER THEATRE (Bessmer and Griffith, mgrs.): Kilroy's Royal Italian Band (return) June 9-13 to good business. Spooner Comedy co. 15-20 to good business, presenting Pearl of Savoy, Ben Bolt, and Nell Gwynne.
SAN ANTONIO.—EMPIRE OPERA HOUSE (M. A. Brady, mgr.): Dark. George W. Scott co. June 20-11.—ITEM: Kilroy's Royal Italian Band at Reethoven Hall 15-21 pleased fair audiences.
WAXAHACHIE.—AUDITORIUM (Kilroy's Royal Italian Band) June 8 to good business; excellent satisfaction.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (Amelia Blumhagen June 20-27.—GRAND THEATRE: Dark 15-20.—ITEMS: H. F. McGarvie, former manager of the Grand Theatre, now commissioner at the St. Louis Fair, was in town during the week and visiting old friends.—James Kelly's Vaudeville co. at the petite theatre in Calder's Park has drawn good houses 15-20.—Stevenson and McClellan's Opera co. will open their third season at the Salt Palace 22.
PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.): House closed for season.

VERMONT.

RUTLAND.—OPERA HOUSE (A. W. Higgins, mgr.): House dark.—PARK SUMMER THEATRE: Jessie Beall Comedy co. June 22-27; fair co. and Lorne Elwyn Comedy co. 20-4 in Resurrection. The Crossroads of Crime, Jesse James, A Soldier of France, Under Two Flags, and Gaiety Great Odds.
BELLOWS FALLS.—BARBER'S PARK (J. R. Brownshaw, mgr.): Lorne Elwyn June 14-20 gave the best of satisfaction to good houses. Otis Turner Comedy co. 21-27; co. good; business poor on account of the weather.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, leaser): Giffen Stock co. closed its engagement here June 20. Dalton Stock co. will follow in a series of plays.—RHOOD THEATRE (Oak Wells, mgr.): RHOOD Musical Comedy co. 22-27 in The House that Jack Built, pleasing large audiences. A Turkish Texan 20-4.
NEWPORT NEWS.—ACADEMY OF MUSIC (Harry Bernstein, mgr.): Dark.—BUCKROCK BEACH CASINO (G. W. Rex, mgr.): Arnold Stock co. 22-27 in Life in Greater New York and The James Boys to good business. Imperial Opera co. 20-4.
PETERSBURG.—ACADEMY OF MUSIC (William E. French, mgr.): Harrison-Adams co. June 18-24 in Kismet of Tennessee, Captain Racket, The Three Hats, and Camille; small business; pleased.

WASHINGTON.

WALLA WALLA.—SHIELDS' VAUDEVILLE PARK (Rasmus and Nelson, mgrs.): Will open June 22.

WEST VIRGINIA.

HUNTINGTON.—THEATRE (M. E. Rice, mgr.): Dark.—ITEM: William Grisham, who has been engaged for several months painting new scenery, etc., will present a more attractive appearance than at any time in the past, the curtain itself being a marvel of beauty.

WISCONSIN.

SHEBOYGAN.—CONCORDIA THEATRE (E. J. Kempf, mgr.): Carl Nielsen Raben, the noted violin virtuoso, assisted by Mary Nielsen Raben and Helen Nielsen, 22 in one of their pleasing concerts. Anna Sutherland in Du Barry 23 to large and appreciative audience.—TURNER HALL (John Goss, mgr.): The Milwaukee—German Theatre Stock co. in Ein Madchen Traum 30.
ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Zie-Zag Alley June 16 pleased full house. A Star Boarder 19; fair house. 20.—ITEM: During the Summer Manager Seeger will have nightly performances of high-class vaudeville.
POND DU LAC.—CRESCENT OPERA HOUSE (P. R. Haber, mgr.): Harry Shannon June 18-20 opened in Locally Dead; play good; house fair. Other plays: An Innocent Criminal and Foxxy Grandpa's Kids.—Anne Sutherland in Du Barry 24 pleased good house.
GREEN BAY.—THEATRE (John R. Asthure, mgr.): A Gambler's Daughter June 21 satisfied and greatly pleased a packed house. The Roben Concert 25; fair business. Du Barry 27. Gaskill Stock co. 5-10.
WEST SUPERIOR.—MUSIC HALL (Keaough and Alvord, mgrs.): Francis Grease Theatre co. June 18-21 to fair business. The Princess (local) 23. Wilbur's Stock co. 20-4.—GRAND OPERA HOUSE: The Charivari Ball (local) 18 to light business.
OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): Hoefler Stock co. June 15-20 in The Sign of the Cross to good houses. Annie Sutherland in Du Barry 25.
KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): J. W. Vogel's Minstrels June 21; full house; performance good.—ITEM: The Rhode Opera House will be closed for the next two months for extensive repairs and enlargement.
NEENAH.—THEATRE (Jack Hoefler, mgr.): Hoefler Stock co. June 22-27; first three nights to capacity and people turned away; attraction well worth twice the admission price.
APPLETON.—THEATRE (John Conway, mgr.): The Sign and the Gravel by Thallian Dramatic Club (local). June 17 pleased full house.
BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Vogel's Minstrels June 20; two performances to large houses; pleased. Season closed.
GRAND RAPIDS.—GRAND OPERA HOUSE (J. G. Hamilton, mgr.): Murray and Mack in Who is Who 6.
NEILSVILLE.—GRAND OPERA HOUSE (J. W. Hommel, mgr.): German Theatre co. June 15; good business and performance. Soldiers' Reunion 24-26.

ESTABLISHED 1880. THE STAGE

The Leading English Theatrical Newspaper. Circulation guaranteed larger than that of all other English Dramatic and Musical Journals combined. May be obtained at
THE INTERNATIONAL NEWS CO., 35 and 37 Duane St., NEW YORK.
SAMUEL FRENCH, 20-24 West 2nd St., NEW YORK.
Messrs. NORMAN'S, Casino Building, 1004 Broadway

CANADA.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): Once Upon a Time (local) June 16, 17, conducted by Mrs. Billington. Harold Nelson co. 22-27 in Shakespearean productions. Wilbur Opera co. 20-11.—ITEM: RIVER PARK SUMMER THEATRE (H. P. Hammett, mgr.): Noble's Theatre co. 15-27 in Michael Strouff and Monte Cristo.—ITEMS: Manager Walker has engaged Wilbur Opera co. for Summer season on Red River Valley circuit. Co. closed at Duluth June 27.—Manager Walker, of Winnipeg, Man., will next season tour Harold Nelson, the young Canadian actor, in a repertoire of Shakespearean and other classic plays.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): Castle Square Stock co. June 22-27 opened in A Woman's Revenge to good business; co. and performance good. May Nannery co. 20-11. Bills for opening week: The Diplomats and The Much Johnson. A Jolly American Tramp 13-15. Peck's Bad Boy 16-18. William Owen co. 20-22. Kate Claxton (return) 23-5. Old and Pretty 6-8.—ITEM: Marion Watts, last season with the Four Cohans' co., is spending a short vacation in this her native city.

YARMOUTH, N. S.—ROYAL OPERA HOUSE (J. D. Medcalf, mgr.): Madame Louise Clary June 18; splendid performance to good business. Franklin and Rita's Comedians 19; good performance to poor business.—ITEM: James Shuman, formerly of the Tremont Theatre, Boston, and Max Whitehouse have leased the Music Hall, which will be known hereafter as the Star Opera House.

QUEBEC, QUE.—JACQUES CARTIER HALL (J. Bertier, mgr.): William Owen co. June 22-27 opened to good house.—ITEMS: Our new theatre has been leased to A. J. Small. It is expected that he will begin to open the season Sept. 1.—The Trivoli Gardens will receive 1 user local management.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalf, mgr.): W. S. Harkins in Resurrection June 22; large audience. Lilla Vane, Stephen Gratian, George Deyo, and Donald Meek have become favorites.
NEW BRUNSWICK, QUE.—CLEMENT THEATRE (E. Mortimer, mgr.): The Real Widow Brown June 21; fair house; good co. Leigh Morrison Stock 22-27; light business; good co.

ARENA.

LARAMIE, WYO.—Sells and Downs' Circus June 19; excellent performance to large business.
ALTOONA, PA.—Gentry's Dog and Pony Circus June 20 exhibited in a downpour of rain to good attendance.

SCHENECTADY, N. Y.—Hargrave's one-ring circus June 19 drew two full tents. The acts were all first-class. The promise of the management of giving quality instead of quantity was maintained. Mabel Hall exhibited the big elephant, "Columbus," and her famous dancing horse. Clever bareback riding was done by Mr. and Mrs. Robert Stickey, Jr.
GEORGE C. MOON.

WILLIAMSPORT, PA.—Pawnee Bill June 22 to large business; audience pleased.
HALIFAX, CAN.—Pan-American Circus June 22; two packed tents; small and very ordinary audience.
CHATHAM, CAN.—Rindling Brothers' Circus June 18; crowded tents; best, cleanest and most satisfactory circus performance ever presented here.

ROCHESTER, WIS.—Gentry's Dog and Pony Circus June 18 to fair business.
COLUMBIA, PA.—Indian Bill's Wild West June 22 to crowded tents; performance good.

QUEBEC, CAN.—Walter L. Main's Circus gave two performances June 20 to packed tents; crowds well pleased.
GREELEY, COI.—Sells and Downs' Circus June 17 to good business; performance very good. The Photo Shows 22; good attraction, but small business.

ERIE, PA.—John Robinson's Circus June 22; large crowds; performance good.
FALL RIVER, MASS.—Barnum and Bailey's Circus June 13 exhibited here before overloading tent at both performances. They give the best and longest parade ever seen with a circus.

BATH, ME.—Bantella's Circus June 23; two pleasing performances afternoon and night; fine street parade.
SARATOGA SPRINGS, N. Y.—Hargrave's Railroad Show June 20 pleased two large crowds.

POND DU LAC, WIS.—Forepaugh and Sells Brothers Circus June 18; packed tents in the afternoon and very good business in the evening; performance good.
OSHKOSH, WIS.—Sells Brothers' Great Dog and Pony Circus June 23; 24; tents crowded.

PEORIA, ILL.—Peoria Brothers' London Carnival Shows June 8-30 drew immense crowds; tip-top success.
COUNCIL BLUFFS, IA.—The Wallace Circus June 22 gave afternoon and evening performances to capacity; best circus here in several years.

APPLETON, WIS.—Forepaugh and Sells Brothers' Circus June 19 pleased two full tents.
FIQUA, O.—A. L. Martin's U. T. C. (under canvas) June 23 drew well and pleased.

WATERLOO, IA.—Bashy Brothers' Circus June 17 to fair business; performance very ordinary.
HARTFORD, CONN.—Barnum and Bailey's Circus June 22 suffered from the incessant rains and reached the Albany Avenue grounds with much difficulty in a heavy downpour, which continued until late in the day, which obliged them to omit the parade and afternoon performance. Forty tons of straw was distributed about the grounds in under the tents and a performance was given in the evening to an attendance of over 15,000.

NOTES.

On the recent arrival of the Gentry Dog and Pony Circus, No. 2, at Marshalltown, Ia., the grave of a former employee was decorated, as has been the custom for years. On the appearance of the circus there some years ago this man was burned to death and buried by the circus people, who never fail to remember his last resting place and pay a tribute to his memory.

While attempting to board the head wagon during a parade of Campbell Brothers' Circus at Morris, Minn., Bert Atkinson, a drummer in the band, fell under the wheels of the heavy wagon and his head was crushed to a pulp.

JOHN E. KERBY
and
HALSEY C. DEBAUD
LEADING
Theatrical Architects
452 Fifth Ave., cor. 40th St.,
NEW YORK CITY.
"Up-to-date" plans and estimates made on short notice. Drop us a line and we will see you in any part of the country.

PATENTS
Quickly secured. ONE PER CENT WHEN PATENT OBTAINED. Send model, sketch or plan with description for free estimate on patentability. 60-24000 HANDBOOK FREE. Contains references and full information. WRITE FOR COPY OF OUR SPECIAL OFFER. It is the most liberal proposition ever made by patent solicitors. A FREE INVENTOR'S HANDBOOK READ IT when applying for patent. Address
H. B. WILLSON & CO.
PATENT LAWYERS,
10 Duane Bldg., WASHINGTON, D. C.

THE NEWMAN ART MFG. CO.
Theatrical Picture Frames
114-120 WEST 30th ST., NEW YORK
TELEPHONE 1842 MADISON
CORRESPONDENCE SOLICITED

RIP-AN'S Tabules
Doctors find
A good prescription
For mankind

Before Leaving the City
Place your valuables in the indestructible burglar-proof vault of
THE MANHATTAN STORAGE and WAREHOUSE COMPANY
Warehouses (Lexington Avenue, 41st and 42d Sts. and Offices, 1 Seventh Avenue, 52d and 53d Sts.)
Furniture, Ornaments, Trunks, etc., taken on Fire-proof Storage; also, if desired, packed and moved. SAFE DEPOSIT BOXES, \$5.00 PER YEAR.
VACUUM FOR SILVER TRUNKS.
Special facilities for safe keeping of
THEATRICAL WARDROBES, SCENERY, Etc.
ADRIAN ISKELIN, JR., Secy. LAWRENCE WELLS, Pres.

STRATE HALF-TONE PROCESS CO.
800 BROADWAY, NEW YORK.
8 cts. SQUARE INCH—MINIMUM 90 cts. 8 cts.
Uptown Office, Room 1210. 1133 Broadway

PLAYS for Stock and Repertoire Companies and Amateur Clubs. Our new 100-page Catalogue will be sent free on request.
THE DRAMATIC PUBLISHING COMPANY
40 West 2nd Street
Chicago, New York

FOR SURE MONEY BOOK THE SIX WINNERS

ALPHONSE & GASTON

HAPPY HOOLIGAN

ROYAL LILLIPUTIANS

A HOT OLD TIME

McFADDEN'S FLATS

THE SMART SET

THE GREATEST EQUIPPED ATTRACTIONS ON EARTH.

THE HANDSOMEST GOWNED AND SCENIC PRODUCTIONS. THE MOST EXPENSIVE POPULAR PRICED ATTRACTIONS.

MORE MONEY INVESTED THAN ANY DOZEN POPULAR PRICED SHOWS COMBINED.

WE DELIVER the GOODS, DO the BUSINESS and THEATRES COIN MONEY.
HOUSES PACKED TO THE DOORS. ALL RECORDS BROKEN.

Season 1903-1904 Stronger than Ever with a Hundred Surprises and New Ideas.

In active preparation THE INTERRUPTED HONEYMOON AND SUB ROSA

GUS HILL, Owner 1358 Broadway, New York City HOLLIS E. GOOLEY, Gen'l Mgr.

"An exceptionally clever juvenile."—Phila. Inquirer.

WEDGWOOD NOWELL

Season 1902-3—Leading Juvenile, Girard Ave. Theatre, Phila.

Season 1903-4 ENGAGED by SULLIVAN, HARRIS and WOODS to originate the LEADING male role in RACHEL GOLDSTEIN, by THEODORE KREMER, supporting MISS LOUISE BEATON.

Here's a few examples of how the Phila. newspapers regarded my work during the past season:

"A valuable acquisition to the company... Capable, thorough and painstaking, and appears to be destined to make his mark in the histrionic art."—*Item*.
"The light comedy efforts of Mr. Nowell were a pleasing relief from the otherwise sombre scenes."—*Bulletin*.
"Assumed the leading male character and as the husband made a splendid impression on the audience, particularly in the trying scenes where he is deserted and when he is reconciled to the woman."—*Press*.
"Mr. Nowell's Marc Antony was an ambitious and highly creditable effort. At the close of the funeral oration scene... his ringing emphasis aroused so much enthusiasm that he was repeatedly recalled to bow acknowledgment of his good work."—*Item*.
"Presented his part with splendid ability and effect and won plaudits from the large audience for meritorious work."—*Telegraph*.

Season 1904-5—Well—just WATCH. (Announced later.)

"One of the warmest popular favorites of the Stock Company. During the season he has scored decisively in a wide range of characterizations."—*Record*.
"Wedgwood Nowell as Ned Annesley, the young lover, was admirable, his work showing careful and intelligent study."—*Item*.
"Wedgwood Nowell as Mark Helstone furnished another example of the versatility of this excellent young actor."—*Item*.
"Mr. Nowell would have delighted Shakespeare as Gratiano."—*Telegraph*.
"Enacts the part of the poet, Dell 'Aquila, in an admirable style, giving his role a delightful reading in full sympathy with the half romantic and half heroic phases of the character. His readings are, perhaps, the best of the entire double bill and increased the interest which he has awakened by his recent work."—*Record*.
"Wedgwood Nowell made a handsome and dashing Lieut. Peter Stuyvesant and acted the part in his customary clever style."—*Item*.
Permanent address, GREENROOM CLUB, 139 W. 47th Street.

CALL!

THE WM. H. WEST MINSTRELS

All Singers and Comedians report my office, New York City, Monday, July 6, at 10 A. M. All other performers, including all acts and all musicians, report same place, Monday, July 13, 1903.

WANTED Clarinet for Band and Orchestra.
Two Song and Dance Men who can double in Band.

SANFORD B. RICABY, General Manager, Room 19, 1358 Broadway, New York.

The Voyagers.

Frieda Pauline Cohen's
MUSICAL COMEDY.

Six Successful weeks at La Salle Theatre, Chicago.

Under the personal direction of
MR. GEORGE BEANE.

Catchy Music. Clever Story. Small Cast.

Responsible parties wishing to negotiate for road rights for this successful production either on royalty or percentage should write to

HOWARD A. HILL, 67-73 Clark St., Chicago, Ill.

A NATIONAL RECOGNITION.

HI HENRY'S FAMOUS MINSTRELS

High Grade, Superbly Mounted, Strongly Diversified and Eminently Successful.

Local Managers, Performers, Singers (white face), Musicians.

(Daily Parade One Hour.)

Address HI HENRY,

Sole Propr., Hotel Saratoga, Chicago, Ill.

CHESTER DE VONDE

Managers! Houses! Attractions! Friends! Do not be imposed upon by a person calling himself Chester De Vonde. Harry Dull has engaged me for his Weary Willie Walker Co. I am building my scenery at Stamford, Conn. for coming season.

CHESTER DE VONDE

Author Ten Ton Door, Doomed, North and South, The Bond of Honor (Company in Eastern States, you are infringing on last title), The Old Willow Farm, A Fatal Kiss, The Monster, The world's Great Mystery, Showers of Shamrocks, White Heart, Black on Red, Purple Pansy, Tigers and Tom Cats, etc.

CHESTER DE VONDE

Friends and managers, I have served Molly Spooner, Doré Davidson, A. T. Pearson, Henry Bellman, Potter and Hellev, Augustin Daly.

WANTED.—Small juvenile man. Handsome juvenile woman. Colored boy to take charge of personal wardrobe.

CHESTER DE VONDE, Stamford, Conn.

"MANAGERS, ATTENTION"

Companies wanting a theatre in which to rehearse and open their fall season near New York

Address CARLETON E. BREWSTER, Manager Long Island Circuit, Bay Shore, L. I.

DON'T LOOK FOR "ANGELS"

ANYONE with ANY kind of a THEATRICAL PROPOSITION can secure FINANCIAL BACKING, in addition to BRAINS, PRESTIGE and MANAGERIAL ABILITY. All correspondence treated confidentially and letters returned if desired.

FINANCE, care of Mirror.

MR. CAMERON CLEMENS

LEADING MAN.

Majestic Theatre, Utica, N. Y.

Gavin Doherty	Little Minister	Cap't Thorpe	Secret Service
Jim Radburn	In Missouri	William Prescott	Men and Women
Reuben Warner	Lost Paradise	Claude Wellesley	Lady of Lyons
Benj. Bachelor	A Bachelor's Honors	Edmond Dantes	Monte Cristo
Prince Demetri	Re-arranged	Harry Stanton	Nan's Enemy
Bertie Cecil	Under Two Flags	Don Jose	Carmon

At Liberty for season '03-'04.

May Ethel Courtney

SINGING COMEDienne. DANCING.

AT LIBERTY FOR NEXT SEASON. Comedy Roles and Boy Parts. Strong Specialty.

Formerly with Sullivan, Harris & Wood, Broadhurst & Currie, Gus Hill. "Teddy" with A Bunch of Keys.

Per. Address 1319 Alden St., West Phila., or Col. T. Alliston Brown.

DELLA PRINGLE

STARRING. Direction G. Faith Adams.

Les costumes sont d'une richesse éblouissante et on dit que le costume porté par Della Pringle est le plus riche que possède une compagnie de répertoire. Les effets de lumière y sont aussi pour quelque chose et des incandescents multicolores ajoutent à la beauté qui s'étale sur la scène.—*Lowell (Mass.) Critique*.

THE HIT of King Dramatic Co.—Two Seasons

Frank Christie---Amelie Baird

Comedian

Soubrettes Juveniles

At liberty for next Season.

Summer Season, Vailmont Stock, Williamsport, Pa.

GERTRUDE FORT

Signed with Messrs. Broadhurst and Currie for season 1903-4, "Mr. Jolly of Joliet."
Thanks other Managers for offers.

Permanent address,
Great Kills, Richmond Co., N. Y.

Payton Sisters

IN REPERTOIRE.

Address
Frank Robertson,
1701 Kansas Ave., Topeka, Kan.

WILLIAM SEYMOUR

Stage Director for Chas. Frohman
AT LIBERTY FOR SPECIAL WORK
JULY AND AUGUST

Address SOUTH DUXBURY MASS.

FOR SALE.

Farce-Comedy, three acts. Complete Sets New Scenery. Four Color Paper, thirty kinds, very attractive. Great title. Time nearly all booked. A bargain. Show was a big winner last season. Personal interview solicited. Address, Post Office Box 772, Brooklyn, N. Y.

FOR SALE.

750 Second-hand Plush Chairs, in good condition
AMERICAN SCHOOL FURNITURE CO.,
19-21-23 West 15th St., New York.

CHARLOTTE

LAMBERT

Address Mazon.

REINAU, FRANK D.,

115 East 48th St., New York.

DOWN IN MUSIC ROW.

The entire music for George Lederer's production of *The Darling of the Gallery* and the burlesque review, *The Dram Parade*, both of which are presented at the Crystal Gardens on the roof of the New York Theatre, is being published by Sol Bloom. The numbers are written by Woodard and Jerome, Howard and Baldwin, Bloome, Linton and Gilroy, all of whom are well-known writers of successes, and there are several numbers that are certain to become summer hits.

Barbette and Sallor, who have just finished a successful engagement over the Keith circuit, start on a ten weeks' tour through the West and over the Orpheum circuit. They will use in their act "Ching-a-Ling-a-Loo," "Show the White of Yo' Eye," and "Roses."

Crimmins and Gore, comedy team, have added Howard, Emerson and Stonehill's waltz song and the popular song "While the Moon Shines Bright" to their repertoire.

The two Jacks, as well-known as Boyce and Wilson, have reunited and added to their repertoire "Lead I Do" and the ever popular "Princess Pocahontas" for their quartet dance. Published by the Windsor Music Company.

One of the biggest song hits of the Runaways, now playing at the Casino, is "She's My Girl," published by Sol Bloom. This song is sung by Arthur Dunn, assisted by the chorus, and invariably gets six to eight encores.

Marion Winchester, the graceful dancer who has made a hit in London, is using a medley of J. A. Silberberg's compositions for her dances, including "Lumb'rin' Luke," "Plunky Plunks," "On the Beach," and "My Ebony Queen."

Wood and Ray, who are playing at Pastor's Theatre this week, write that they have scored a phenomenal hit with "Why Don't You Go, Go, Go," and "Kiss Yourself Good-Bye."

All the music of *The Knickerbocker Girl*, by Alfred E. Aaron, together with the interpolated numbers, "Lalla" and "Contrary Mary," are published by Sol Bloom.

The Premier Comedy Four are singing a fine quartette arrangement of the dramatic "Song of King Thor," by J. Webster.

Tom Moore, the winner of the *Police Gazette* diamond badge, who is singing with Slaters' Band at Brighton Beach, will use "Show the White of Yo' Eye" for the rest of this season.

Clara Higgins, the dainty comedienne of Happy Hooligan, is making a hit with "I've Got to Go Now 'Cause I Think It's Goin' to Rain."

Claude Thardo, the "side wheeler," is taking nightly encores at the Park Theatre, Brooklyn, with "I'll Be Busy All Next Week."

Bessie Greenwood, the phenomenal soprano, who is credited with having a voice which reaches a half octave higher than Eleanor B. Show's, has substituted in her repertoire of songs "Roses" in place of "Violets."

Whistling Tom Brown has whistled with great success for the past two years J. A. Silberberg's rollicking cake-walk, "Plunky Plunks," and never fails to win an encore with this catchy number.

Look out for another "Bloomin' Liza" hit in "Ida Bell," sung as an octette on the New York Roof by Emma Carus, Trislie Friganza, Mamie Gilroy, May Taylor, Julie McCree, William Cameron, John Gilroy, and D. L. Don. "Ida Bell" is the joint work of Matt C. Woodward and Ben M. Jerome, co-authors of "Willie" and other big successes, and was specially staged by George W. Lederer for the roof production of *The Darling of the Gallery* Gods.

George Marron, of the celebrated team of Mitchell and Marron, the minstrel boys, is using "Only a Dream of the Golden Past," and "I'll Wed You in the Golden Summer-time." They will shortly appear over the Proctor circuit.

Henrietta Lee, in Fiddle De Dee, has made a great hit with "Bobby," a song with a catchy air that sets the whole audience humming.

"I Know Just What You're Gwine to Do" is the kissing coon song so comically sung by Josephine Gasman and her little "picks." Words by Matt C. Woodward and music by Ben M. Jerome.

Lillian Murtha, who has just arrived from the London provinces, will use at the Masonic Temple Roof-Garden, Chicago, "Show the White of Yo' Eye."

The duet, "Me and You—You and I," by Matt C. Woodward and Ben M. Jerome, written specially for Cyril Scott and Edna Wallace Hopper and sung by them in *The Silver Slipper*, proved the most popular number in the production.

Lizlie Freleigh, of *The Bowery Burlesquers*, is singing "I'd Like to Have a Photograph of You," and the Taylor-Baker Trio, of the same organization, are singing the pathetic song, "Nobody Ever Brings Presents to Me."

The "Oshi-Dori" song in the New York Roof burlesque, *The Darling of the Gallery* Gods, a quaint conceit by Matt C. Woodward and Ben M. Jerome, and is sung by Mamie Gilroy and a large chorus.

Francesco Vorello has recently added to his repertoire "My Alamo Love," one of the hits of *The Tenderfoot*.

Fred Houlahan, the pianist connected with Shapiro, Bernstein and Company, has recently written an exceptionally clever two-step entitled "The Yazo," which promises to be a big hit.

"Om! Om!" (Oh me! Oh my) is the quaint title of a Jap song by Woodward and Jerome, and is sung on the New York Roof by Comedian Don. It tells a wondrous tale of a Jap who when a boy swallowed steel filings, and as a man discovered the result in the shape of steel whiskers, which defied all depilatories and broke all razors brought in contact with them. "And still they grew!"

John A. Sears, musical director of Flood's New Park Theatre, Curtis Bay, Md., reports great success with the coon song, "My Ebony Queen."

Those clever writers, Egbert Van Alstyne and Harry Williams, have just written two new songs, entitled "We've Got to Move To-day" and "My Sweet Magnolia." Both of these numbers are to be the features in the Rogers Brothers new production.

A tremendous hit with Kittv Wolfe is the new waltz sensation, "The Boys in the Gallery for Mine."

The Chaperons, by Isidore Witmark, will go on the road next season under the management of George Kingsbury and George Welty. This musical comedy will have almost a new production for its road tour and most of the original cast will be retained. New songs will be interpolated by Mr. Witmark, although the old favorites, such as "We Are All Good Fellows," "My Samba," "When I Sang My Low C," etc., will be continued.

A telegram from J. Aldrich Libbey, dated June 23, Detroit, Mich., Temple Theatre: "Sadie Green" and "My Bessie's Wedding Day" knock-outs, great sensational hits. A letter following, I made the hit of my life with "My Bessie's Wedding Day" and "Sadie Green." Ovation of applause."

"My Bessie's Wedding Day" is one of our sweetest ballads this season," say Reta Walker and Marie Norris, who are bewitching their audiences with their excellent rendering of this song.

William Cetti, of the Novelty Comedy Four, now with Bryant Saville's Minstrels, is scoring heavily with "Only a Soldier Boy."

The Lawrence Sisters sang "Lady Moon" at Henderson's, Coney Island, last week with much success.

Jess Fulton writes from Nebraska that "Only a Soldier Boy" and "Is It Love" are two distinct hits in the West.

"There Are a Lot of Things You Never Learn at School" continues to be one of the biggest hits in *The Wizard of Oz*.

Whisper it softly. It is said that Frederick V. Bowers, the song composer, will smear his face with the dusky cork that has disguised the features of Dockstader, Johnson, Wilson and

MUSIC PUBLISHERS.

IN SUNNY AFRICA

THE RED-HOT JUNGLE SONG

IS THE FAVORITE POPULAR COMPOSITION.

The red-hot jungle song, "In Sunny Africa," has been a wonderful favorite for the past few weeks. Partially owing to the fact that the weather in and around New York has been so cold and gloomy, and this bright, rollicking song has done much to cheer those who have had the pleasure of hearing it. Everywhere during the past few weeks everybody has seemed to have taken special interest in this song, and have played it over and over again; of course at the request of the great number who admire it. Then again, reports come from the far West and the far South that "In Sunny Africa" has taken everything by storm, and is a popular favorite with everybody.

Leo Feist, the publisher, is not backward in saying that this song is selling about twice as big as he expected it to, and the way it looks at present it will outsell any of the popular songs. It is arranged in every key, so that any singer can use it; besides it is simple in construction, and the words are very easy to remember.

If you have not received a copy, or if the orchestration you have is too high or too low, send to Mr. Feist and he will see that you get what you want.

Don't forget the number, 134 West Thirty-seventh Street.

Come up and call on

Chas. K. Harris

Now at home in the finest offices

in New York City

at 31 West 31st Street.

Just East of Broadway.

Take the Electric Elevator.

MEYER COHEN, Mgr.

Cut this out and paste it in your hat.

In answering these advertisements please mention THE MIRROR.

many other minstrel celebrities. But the latter gentlemen are sons of Momus, and Mr. Bowers is a tenor whose Caucasian features have always played a prominent part in his performances. Can it be that he has agreed to hide that captivating smile for filthy lucre? James H. Decker, manager of Dockstader's Minstrels, says, "It is so," and maintains that even if the Jean de Resake of the minstrel stage (as Mr. Decker is pleased to call Mr. Bowers) blacks up he will surely add to his list of admirers. Mr. Bowers, it is said, is not aware of the fact that his countenance is to be smeared with cork, as it is not so "nominated in the bond." So far he has made strenuous objections to the managerial plan, and the outcome will be watched with interest. "To black or not to black," that is the question.

William Cohen, a clever violinist, is now associated with Leo Feist, after traveling as leader for road attractions for the past three years.

Sam Peyser and Sam Lewis have written a new maxims song, entitled "Never Do Nothing for Nobody that Does Nothing for You," which they hope will be even more successful than their song, "I Ain't Seen Your Name on Any Cigar."

Fay Templeton's greatest hits on their first night of *The Runaways* was when she sang, in imitation of Lillian Russell, "Come Down, My Evening Star," which is the last composition of the late John Stromberg, for so many years musical director of Weber and Fields.

Amelia Stone created quite a furore also with the new waltz song, "Autumn Thoughts," which was introduced in the piece. Miss Stone has a beautiful voice, which is admirably fitted in this impassioned waltz love song by E. Melville Ellis and Rida Johnson Young. This song is a classic of its kind and doubtless will soon be heard all over the country.

Among the many using the popular waltz song, "Sadie Green," are Reta Walker, Marie Norris, and Bowman, Hasty and Bowman. The Three Polos cannot speak too highly of this song as an encore winner.

George H. Bell has joined the staff of composers for J. W. Stern and Company.

John Rogers and Tom Christy are two well-known funny men who are singing "When You've Got Time and Money," a unique topical song.

Stewart and Larson are getting four and five encores nightly with "I'm a Jonah Man."

Raleigh and Beard are featuring Harry Von Tilzer's "It's a Lovely Day For a Walk," and Joseph Stern's "Mandy, Won't You Let Me Be Your Beau?" in their sketch. Every one is humming "Mandy" and using the other song's title for a by-word.

MATTERS OF FACT.

Mrs. Spooner has decided to take offices in the Knickerbocker Building, where she will conduct her affairs, including the booking of plays for her stock company in Brooklyn. Cora Morlan, a member of the regular Spooner Stock company, will act as representative for Mrs. Spooner at this office.

Charles W. Boyd, formerly an advertising agent and dramatic editor of the "Press," is taking care of the press work and advertising at the St. Nicholas Garden.

Duncan Clark's Lady Minstrels, after an absence of three years, owing to a railroad wreck in 1900, will start out again Oct. 1 for a farewell tour of the world. Duncan Clark has used the title "Lady" and "Female" in connection with minstrelsy for over twenty years, and same is recognized by all reputable managers as Duncan Clark's trade-mark. Mr. Clark, after playing the United States from ocean to ocean, traveling in his private Pullman car, will take his entire company through the English provinces, France, Spain, Germany, Italy, Russia, Austria, South Africa, India, Australia, China, Japan and the Philippine Islands. Mr. Clark had his route booked five years ago, but, of course, had to cancel it. Now that he has fully regained his health he proposes to fill all dates. The company will be the best he has ever employed, all the members being engaged for the entire tour, which will extend over five years. Mr. Clark, who has always been successful, looks forward to a repetition of his former good fortune.

J. M. Ward's enterprises next season will consist of *A Human Slave*, a new sensational melodrama by William L. Roberts, the season of which will begin at Chicago early in August; the scenic melodrama, *A Hidden Crime*, by John P. Lockney, with a cast headed by the author and Pauline Fletcher, which opens in September at the Bonath Opera House, Chicago Heights, Ill., where only Sunday performances will be given; and another new melodrama, to be produced in December, and which will be done on an elaborate scale.

Humbus, the comedy that the late Roland Reed made popular, was copyrighted on June 17 by William C. Andrews.

The McFadden's Flats of the coming season will retain only the title and the "Yellow Kids" of past years. A new play, with the story changed and the scenes in a different locality, will be presented. The costumes will be in keeping with the improvements.

MUSIC PUBLISHERS.

MUSIC PUBLISHERS.

Big Engagement

OF

FREDERICK V. BOWERS

(Composer of Because, Always, Wait, When I Think of You, etc.)

BY JAMES DECKER for the

Lew Dockstader All Star Minstrels, as a special feature, at the largest salary ever paid a ballad singer.

Mr. Bowers and Mr. Horwitz have written all the special numbers in the above production.

Address, 34 East 21st St., N. Y.

SHAPIRO, BERNSTEIN & COMPANY.

ANNOUNCEMENT.

We take pleasure in announcing to the profession that we have added to our large staff two young Western song writers, HARRY L. WILLIAMS and ROBERT VAN ALSTYNE, who have signed to write exclusively for us. These boys will be heard from, as their songs are equal to any produced in years.

We offer you two new songs just written by them.

"We've Got to Move To-day." "My Sweet Magnolia."

Professional copies now ready, also orchestrations to recognized professionals on receipt of 10c. in stamps.

SHAPIRO, BERNSTEIN & COMPANY, 45 West 28th Street, New York.

Chicago Office, 87-89 Clark St., Grand Opera House.

HIT! HIT! HIT! HIT! HIT! HIT! HIT!

ONLY A SOLDIER BOY.

EDWIN S. BRILL (Successor to Doty & Brill) - 43 WEST 28th STREET.

HIT! HIT! HIT! HIT! HIT! HIT! HIT!

Repertoire Cos Two Special Songs

A Ballad that Brings a Tear in Every Eye. Repeatedly Asked For.

RING DOWN THE CURTAIN. I CAN'T SING TO-NIGHT.

Illustrated, 18 Slides. Fine Orchestral Arrangement.

ANNIE LAURIE'S MY SWEETHEART'S NAME

An Overwhelming Success. Carries the House, They All Join In.

Send for Copies and Orchestrations. W. H. ANSTAD, 31 W. 28th St., New York.

AL TRAHERN

41 W. 28TH ST., NEW YORK.

McPHERSON and BRYMN
WRITERS OF THE LATEST CRAZE.

I TAKE THINGS EASY.

Address, care SHAPIRO, BERNSTEIN & CO., 45 W. 28th St., N. Y.

COBB AND EDWARDS' GREAT HIT

Could You be True to Eyes of Blue,

If You Looked into Eyes of Brown.

GREAT THAN EVER. 48 WEST 29TH STREET, NEW YORK.

SHEPARD N. EDMONDS

The Man Who Wrote

"YOU CAN'T FOOL ALL THE PEOPLE ALL THE TIME."

My Latest—"Dat's Jes What Ex-po-ten-tis-i-ous Means"

Will Be Out Soon.

My Address, 1260 BROADWAY, N. Y.

HEELAN and HELF The "Real" Writers.

OUR THREE "REAL" WINNERS ARE

EVERY MAN IS A VOLUNTEER, - - - - - March

SINCE SALLY LEFT OUR ALLEY, - - - - - Waltz

WHAT A NASTY DISPOSITION FOR A LADY LIKE YOU, - - - - - Coon

With SOL BLOOM, NEW AMSTERDAM BUILDING.

"SWEETHEART, GOODBYE." By

HILTON H. KOHN.

This waltz song has been taken up and featured by vaudeville artists and has met with flattering success, which speaks volumes for its intrinsic worth.

Professional copies and orchestrations sent only on receipt of recent program and ten cents in stamps.

THE UNION MUSIC CO., 101 West 42d St., N. Y.

Harry S. Marion
With SHAPIRO, BERNSTEIN & CO.,
45 W. 28th St., City.

Author of *ROSES*, the only successor to *VIOLETS*.

JOSEPH S. NATHAN,
Musical Director, Composer and Arranger.
Composer of *Mixed Sweetnesses*, *La Noiree Waltzes*,
With AM. ADVANCE MUSIC CO.

Mose H. Gumble
Manager Chicago Branch
—FOR—
SHAPIRO, BERNSTEIN & CO.,
Music Publ'rs, 45 W. 28th St., N. Y.

SAM GROSS
—NOW WITH—
HOWLEY, HAVILAND & DRESSER.

In answering these advertisements please mention THE MIRROR.

and the dances, marches and military evolutions will be on a larger scale than heretofore.

Since opening the Stagercraft School, at 1377 Broadway, Lillian Blancher Kline, the director, reports that the number of pupils has been on a steady increase and that the outlook for further development is most encouraging. The school gives promise of turning out a large number of intelligent and capably trained chorus girls, who possess talent as well as good looks. The dramatic department is also showing to good advantage.

Louis Dean, the young romantic actor, closed his

Theodore F. Morse

Writer of "I've Got My Eyes on You," "Little Boy in Blue," "Same Old Crowd," etc.

With Howley, Haviland & Dresser, 1260 Broadway, N. Y.

Hughie Cannon

Writer of "Won't You Come Home, Bill Bailey?" "Just Because She Made Them Goo Goo Eyes."

With Howley, Haviland & Dresser, 1260 Broadway, N. Y.

"Just Give Them My Regards."

By BARTLEY C. COSTELLO.

Writer of Lyrics, Parodies, etc. Address care

Howley, Haviland & Dresser, 1260 Broadway, N. Y.

SADIE GREEN

The Waltz Song, sung from the ATLANTIC to the PACIFIC.

PEERLESS PUB CO., 129 West 42d Street,

Few doors west of DRAMATIC MIRROR.

Great descriptive ONLY A CARNATION

hit. Prof copy and trch. Stamps & Prog. Victor Pub. Co., Sta. O., Chgo.

In answering these advertisements please mention THE MIRROR.

Summer stock season in Ft. Wayne, Ind., on June 13 and is now playing the Duke de Choualain in *Ja Barry* with Anne Sullivan. Mr. Dean was praised from the Ft. Wayne critics and his present engagement adds another to his list of successes. Mr. Dean is looking for a play in which to star next year.

TELEGRAPHIC NEWS

CHICAGO.

Out of the Fold Produced—Musical Attractions the Rage—Gossip.

(Special to The Mirror.)

CHICAGO, June 29.

Regardless of the beginning of mid-Summer and warmer weather, local theatricals have taken a decided spurt. Business at all the houses during the past week was decidedly better than the one immediately preceding.

The only novelty is Henry E. Dixey at Powers' in Facing the Music, for a short season. Out of the Fold, Langdon McCormick's rural melodrama, has made a hit at the Great Northern, and the La Salle's latest musical comedy, Lovers and Lunatics, has proven better than any yet seen at that house.

Babes in Toyland at the Grand Opera House is fast being brought into seasonable length, and the action has been quickened considerably. Nearly an hour has been taken from the earlier performances, which lasted until after midnight.

Changes are noticeable in Mr. McDonough's dialogue, caused, no doubt, by pointed criticism, which he appears to have taken with a good grace. Four of the musical numbers, which hardly proved effective, have been eliminated and the performance now runs smoothly. If the business at the Grand and the general opinion of Chicago theatregoers are any criterion, Babes in Toyland is a worthy successor to The Wizard of Oz, and certainly it is superior in stage effects.

The familiar hymn, The Ninety and Nine, it is said, inspired the author as to the theme for Out of the Fold, a pastoral melodrama that had its initial production at the Great Northern a week ago, with this cast:

The story is not a new one and tells of a betrayed woman who seeks new scenes of an upright life, and finds the love of an honest man in the hero, a country schoolmaster. A friend visiting her shares him of her previous life, and misfortune follows quickly. After consideration of the conventions of society love conquers and all is straightened out. The play is handsomely mounted and the principal roles well acted. The engagement is for four weeks.

Lovers and Lunatics is the rather hysterical title of a new musical comedy by W. C. Parker at the La Salle that provides more entertainment than the name might imply, and is a decided improvement in both dialogue and music upon the former productions at this house. The humor of the piece comes from the mixing of sane and insane people at the home of an eccentric German, which adjoins an insane asylum, and provides opportunities for a number of complications.

The music is very catchy, especially two numbers, "My Jungle Queen" and "Let William Tell," while the comedy, in the hands of Dave Lewis, George Beane and Edmund Hayes, is quite clever. The piece is slated for an extended run, though the management might improve its interpretation with singers in place of dancers, which seem to be the chief feature of the La Salle Company.

It is with genuine regret that we part with Millie James and The Little Princess after five weeks of decided and deserved success at Powers'. To-night Henry E. Dixey made his first bow to a Chicago audience in Facing the Music, and scored an apparent success, of which more later.

When Johnny Comes Marching Home started in on its eighth week last night to the usual good house. Grace Cameron has retired from the cast, and is succeeded by Bertha Darel in the part of Cordelia Allen, the Northern girl. The engagement will probably continue until the last of July.

A Chinese Honeymoon is in its seventh week at the Illinois. The fifth performance last Thursday night was the occasion of an appropriate and handsome souvenir in the form of a china cup and saucer distributed by Orientals from the local Chinatown. To-night Mary Conwell is seen in the part of Princess Soo Soo, formerly played by Estelle Wentworth. The engagement will end July 18.

The Tenderfoot at the end of the third month continues to find favor at the Dearborn. Statuettes of Richard Carle as Professor Pettibone were issued as souvenirs at the one hundredth performance to-night.

At Glickman's Theatre the Jewish Comedy, headed by Madame Lipsin and Ellis Rothstein, continue in repertoire. During the last act of Loretta Borgia on Friday night Madame Lipsin accidentally stabbed Rosa Morgenbesser. The wound, which is in the right shoulder, is rather a serious one.

There is discussion between the parties interested in the Thirty-first Street Theatre over financial affairs, and Manager Charles Elliott has applied to the courts for a receiver of the property. The result will probably be the dissolution of the partnership between Annie Sutherland and Manager Elliott, which has existed since March when the theatre was first opened.

Harry Hamlin, manager of the Grand Opera House, will leave with his family next week for Long Island, where he will spend the summer. A contest over the services of William Norris this Fall may happen. J. C. Duff claims to hold the comedian under contract for The Country Girl, which opens in Chicago August 31, and Mr. Norris has secured his intention of remaining with the Hamlin extravaganza.

On account of serious illness, Mark Smith has been forced to give up the part of master toy-maker in Babes in Toyland. Wilson Melrose is playing the part until Mr. Smith is able to return.

Sky Farm is announced to return to McVicker's early in August, and may be the opening attraction.

The season at Powers' will begin August 31 with the first performance on any stage of a dramatization of Halle Erminie Rives' romance, "Hearts Courageous." R. R. MACKAY.

BOSTON.

Summer Gossip at the Hub—Notable Folk About Town—Notes.

(Special to The Mirror.)

BOSTON, June 29.

Bostonians had to go out of town to-night for the chief novelty, which came at the Point of Pines, where Adolphe Mayer's Musical Comedy company opened its Summer season and gave the best performance of The Telephone Girl which has been seen here since Louis Mann and Clara Lipman appeared in the original production at the Hollis. The chief honors were taken by Irving Brooks, who had already played Hans Nix here before, but was funnier than ever. His impersonation is no imitation of Mr. Mann, but is thoroughly original and full of good things. Rose La Harte and Virginia Ainsworth were excellent among the ladies, and Douglas Flint, Frank M. Rainier, and Frank C. Kelley were seen to advantage. The chorus is especially good and better than any that Mr. Mayer has ever brought to Boston. The season opened most auspiciously.

At the Castle Square the season of Hoyt comedies was continued very successfully with A Midnight Bell, which has not been seen here in a number of years and enabled George Ober to appear in another of his original characters. The members of the stock company are appearing to advantage in these Hoyt plays, especially Mary Sanders, who is just in her element in a piece like this. Mary Hall is not in the bill this week.

A Texas Steer will be the next play to be revived.

Music Hall has taken kindly to the Aubrey Stock company and the productions of melodrama at popular prices, and it looks as if the Summer season would be a duplicate of that which the Castle Square Stock played at this house last Summer. The first change of bill was made to-night and the versatility of the members of the company was shown by the change to The Toll Gate Inn. The next production will be The Fire Patrol.

Peggy from Paris is now in its eighth week at the Tremont, and with capacity business holds the fort as the only musical attraction in town. This is the last week of E. J. Connelly, who has been one of the prime favorites of the company from the very start, and who will be sadly missed when he goes to his home at St. James, L. I., for the Summer. Georgia Calne has a new song which she introduces this week with excellent effect.

York State Folks still continues to do well at the Majestic, and now that the engagement has been extended there is no indication of a limit. This house made a special hit last week by putting on an extra matinee on the day of the Hooker celebration. The hour of opening was late, so that it caught all the people who came to town to see the great military parade.

A Chinese Honeymoon left Boston for a long engagement at Atlantic City, and next season the other company, headed by Thomas Q. Seabrooke and Katie Barry, will come here for an engagement, probably at the Columbia.

Lillian Lawrence, the leading woman at the Castle Square, is passing a few weeks of vacation with friends at Swampscott.

Joseph Hart has been spending some time at Wellesley Hills, which is the home of Robert M. Baker, the author of Foxy Grandpa, who is at work on his new piece, Girls Will Be Girls.

Joseph Weber, of Weber and Fields, and Robert W. MacBride, his business manager, were in town last week to see the work upon the new Globe, and expressed the greatest delight over the rapid progress made.

Howell Hansell, who has already become a great favorite as leading man at the Castle Square, will retire from the company early in July. Next season he will star under the management of Harry L. Richards.

John R. Schofield and Henry W. Savage will take the entire Peggy from Paris company to the Point Shirley Club for a shore dinner July 10. They did the same thing with The Prince of Pilsen last Summer.

Georgia Calne is doing considerable traveling this Summer, as every Saturday after Peggy from Paris she takes the midnight train so as to spend Sunday at her home on Long Island.

William Gillette made a flying trip to Europe this Summer, as he came back again upon the Saxon, arriving here last week. Jessie Busley and Margaret Gordon were among the other well-known theatrical people who came upon the same steamer.

One of the furries of the last week of the engagement of A Chinese Honeymoon came in the rumor of the marriage of Katherine Call. It was the talk behind the scenes that there had been a very romantic wedding with a young student who had sailed for Europe. She declined to give the name for publication, and the next day she declared positively that she was not married. The members of the company are now wondering which story is true.

Madison Corey, who has been acting manager of Peggy from Paris, has left to go to Chicago and take charge of the Western company in The Prince of Pilsen.

John Vinal, the stairway doorman of the Colonial, enforced the rules of the house clear up to the final performance of A Chinese Honeymoon. A student tried to smoke in the lobby, and when the polite official remonstrated assaulted him. As a result he was arrested and at the police station gave his name as Byron Chandler. His student companions bailed him out.

Henry Myers, manager of the Bijou, at Fall River, filed a voluntary petition in bankruptcy in this city last week, with an indebtedness of \$26,747, of which \$12,488 is unsecured. His schedule reports assets of \$20,045, of which \$45 is cash and the remainder personal property partly mortgaged.

Dorothy Rae, the dancer from Peggy from Paris, who has been in the hospital for an operation on her foot, is convalescent and back in her position upon the stage.

John Craig is now at the Turner House, Bethlehem, N. H., one of the most attractive spots in the White Mountains, and will remain there with his family until the first of September.

Boston's next season will be very largely devoted to spectacular productions, and all the houses have made noble engagements. It has been decided to give the Drury Lane spectacle, Mother Goose, a run at the Colonial, opening in November, before it is seen in New York.

George E. Lothrop, of the Bowdoin Square and Howard Athenaeum, will sail for Europe July 14 on the Ivernia, accompanied by E. P. Barry, who will make his first trip across.

The Majestic Theatre labor strike case has finally been ended, and William M. McCarthy, business agent of the painters and decorators' union, has been discharged as not being in contempt. The controversy has been hanging fire in the courts for a long time.

Dorothy MacVane, the daughter of Professor Silas MacVane, of Harvard, has started for Europe. Her father has become reconciled to her aspirations for the stage, but she will not be in comic opera like The Defender, in which she made her debut. On the contrary, she will begin studies in Paris for the legitimate drama in November. She has sailed for Europe with her mother and sister, but will return to America in September for two months at Bar Harbor. She will probably make her first appearance as an actress in London next spring.

The members of the Cauley Comedy company have closed their season in Maine and returned to Boston.

There will be a baseball game between Peggy from Paris and the soldiers at Fort Warren. The Girl from Paris is in rehearsal for Adolphe Mayer's Musical Comedy company and will probably be the second production of the Summer. Rumor has it that several of the houses which have been giving daily matinees this year will change their policy next year, giving probably three a week instead. JAY BENTON

PHILADELPHIA.

Burlesque and Vaudeville Hold Sway—Little Doings in Quaker-Town.

(Special to The Mirror.)

PHILADELPHIA, June 29.

The three theatres open are doing a phenomenal business with cool weather, and good attractions in their favor. The many parks in the suburbs suffer this account, but they will have their innings very soon.

The Bijou Theatre Stock company is giving a splendid representation of Sweet Lavender to-night to a crowded house, affording the members of this popular organization good opportunities. Joseph Galbraith, Alice Johnson, Frank McIntyre, Barry O'Neill, Jane Irving, Taylor Holmes, Emile Collins, Nora Shelby, and Helen Travers are the favorites. Mixed Pickles, July 6.

Keith's New Theatre continues to attract the usual large patronage, situated on the main thoroughfare, and it is best located of all our places of amusement, and is always sure of the boating population. Features this week are the Russell Brothers, Sidney Wilmer, Al. Carlisle's pony and dog circus. Charles Kenna, Jordan and Welch, Selbini and Grovini, Leslie Brothers, Emerson and Oringo, Leroy and Levanon, Hedrix and Prescott, Corbly and Burke, Shelly Duo, Weltzell, Hoy and Austin, motion pictures.

The Lyceum presents an olio and burlesque this week under the title of Black Crook Burlesques. The skits, The Three Big Busy Bees and A Night in the Tenderloin, furnish novelty and amusement. Tommy Nolan, Cora White, Lane Sisters, Sheridan Enger, May Ring, Ada Lane, Rich Wilbur, Hayes Kennedy, Edith Hart,

Bessie Hartell, Tussie Cody, Willie Hart, and a large chorus completes the company. The house will remain open as long as business warrants. Pat Kelly's Big Burlesque company is booked for the week of July 6.

Edwin Middleton, the favorite actor and comedian, connected with the Girard Avenue Theatre since August, 1891, has been engaged by Miller and Kaufman for the stock of Forepaugh's Theatre for next season.

The Auditorium and Park theatres will open their Fall season Aug. 17.

There is nothing heard of the several contemplated new theatres to be erected in this city. Atlantic City Notes.—The combined stock of the Girard Avenue and Forepaugh's Theatre at Young's Pier are presenting Private John Allen this week. Seen on the board walk: W. J. Garen, Ed McDowell, Rose Sydel, Billy Campbell, W. J. Connam, Tim McMahon, William W. Miller, and Isaac Kaufman. S. FENNEMORE.

ST. LOUIS.

All the Parks Do Business—Summer Offerings Draw Well.

(Special to The Mirror.)

ST. LOUIS, June 29.

The new weather man here has certainly been working overtime of late, and in consequence the gardens had another cool week, but remarkable business considering the facts that wraps were in order.

Forest Park Highlands did an enormous business on account of the Police Relief Association benefit which is always a big winner for every policeman in town, begins selling tickets long in advance of the event, and with their prestige always sell about four times as many tickets as the Highlands can accommodate. The bill at the Highlands was well liked. Elsie Fay scored again in her burlesque of The Belle of Avenue A. Madame Hermann had a good act. Macarte's dogs and monkeys were a strong favorite with the children. This week Colonel Hopkins offers Ferguson and Mack, the ever popular Lew Hawkins, Ellsworth and Burt, Ramo and Arno, Traak and Rogers, George Jones, and Maurice Spyer, a home product violinist.

Koerner's drew crowded houses nightly with that roaring farce-comedy, Pink Domino, in which every actor was at his best at fun-making. The complications at Cremona Gardens, where the couples get mixed, were side-splitting. The Six Katydids, Maurice Wish and Mattle Lockett did specialties incidentally. For this week Manager Rice has that old classic, Romeo and Juliet, with Lawrence Hanley and Victory Bateman in the name parts, which are great favorites with them.

West End Heights had a very fair bill last week. Why Roy Brothers were the headliners and strong favorites. This evening Frankel, the dramatic soprano, is the headliner. Miss Frankel has a superb voice, and she made an instantaneous hit yesterday. Others are Brothers Permaine, Lizzie Wilson, Bryan and Nadine, Kinzo, the Harringtons, and Diamond Comedy Four.

Travesty is relegated to a back seat at Delmar Garden this week, and straight musical comedy with a brand new company is the offering. The piece selected as the first of this sort of entertainment is The Belle of New York. The new company, which is the third of the Delmar organization, is headed by Almorah Hallam, who has made a decided hit in the part in other cities. The comedians are Frank Farrington and John A. Kennedy. The chorus is larger than either of the others and fully as good, if not better.

The change from burlesque to musical comedy is an acceptable change, and shows the wisdom of the management. Variety is the spice of life, and nowhere more so than at the Summer gardens. In order to give a matinee performance yesterday afternoon the company was brought here on a special train over the Wabash from Detroit. It arrived before noon, and had a chance for a music rehearsal before the performance.

Centurion's Band will give concerts during the afternoon and evening in front of the Cottage. The cast: Ichabod Bronson, Frank Farrington; Harry Bronson, Herbert Carter; Karl von Pumpernickel, John A. Kennedy; "Blinky Bill" McQuirk, Joe Edmonds; "Doc" Snifkins, Frank B. Blair; Kenneth Mug, Sydney De Grey; Count Ratal Rattato, Jean Redding; Count Fata Rattato, Frank Rowan; Mr. Twiddle, J. E. Jordan; Rev. Sky Pilot, Charles Mesmer; William, George C. Mathews; Mr. Snop-simer, George Kenough; Frisco, Charles Reynolds; Mr. Peepers, Henry Chapman; Policeman, Charles Raynor; Ah Bung, C. Fellows; Violet Gray, Almorah Hallam; Fifi Frisco, Nellie V. Nichols; Cora Angellique, Emma Siebert; Mable Clancy, Emma Dorman; Klissie Fitzgarter, Helen Douglas; Fanny Pinna, Katherine Scott; Betty, Laurel Atkins.

Last week was the farewell of the Band at the Suburban. Banda Roma, with the great leader, Sorrentino, came to the pretty Wellston resort yesterday for several weeks engagement. Walker's high diving horses are the garden feature.

Last week's bill at Mannon's included such clever entertainers as Jack Norworth, John A. West, Louise Dresser, George R. Austin and company, Fentile and Radcliffe, and Martin's dogs, cats and monkeys. This week's amusements included Will H. Fox, Adele Purvis Orii, Tony Rider's monkeys, the Ellsworth Sketch Club and Tudi Kitchell.

Hashagen's Park had Cordelia Roberts and company, who presented a musical scene from The Bohemian Girl. Birdie Chartran, contortionist, Fannie Miller, singing and dancing; Smith and Arado, funny sketch and song; and a silly Vermont boy. For this week Cordelia Roberts, Phillips and Purdy, Miskel and May, and Herman Roys.

Last week was the banner week of the season at Eclipse Park, where the stock company presented Love and Ambition, one of the most thrilling of melodramas. It furnished Miss Dunbar an excellent chance to show her dramatic worth. Eclipse is doing business more and more popular as a resort for South Side Summer gardeners. J. A. NORTON.

WASHINGTON.

Griffin Musical Comedy Company Scores—Gossip of the Capital.

(Special to The Mirror.)

WASHINGTON, June 29.

Camille is the attractive offering for the fourth week of the Columbia Theatre Stock company. The presentation throughout has the stamp of completeness. Honors fall to Alida Cortelyou, who gives a particularly interesting and artistic rendition of the title-role. Eugene Ormonde's Armand Duval was a most capable portrayal. Others strongly cast were Wallace Worsley as the Count de Arville, Geoffrey Stein as Gaston, William H. Post as M. Duval, Percy F. Leach as Gustave, Grace Atwell as Nichette, Violet Kimball as Olympe, Flora Snyder as Nanette, and Alice Butler as Madame Prudence. Pygmalion and Galatea is in preparation.

A regrettable mistake owing to a combination of circumstances made my wire last Monday night close the Lafayette Opera House for the week. The attraction was the Griffin Musical Comedy company presenting the musical farce, The Girl from Paris, which scored a hit. This company is booked for an indefinite stay, and is already a favorite judging by the liberal attendance of the past week. To-night a full house gives pleasing recognition to the presentation of The French Maid, in which Deyo, the dancer and soubrette, who plays Soubette, and other principals including Sylvester James, John E. Young, Charles Giblyn, Lewis Hooper, Joseph Phillips, Mattle Martz, and Bessie Tannehill were seen to special advantage. Next week, The Lady Slavey.

The eleventh and closing week of a most successful comic opera season, by the Aborn Opera company at Chase's commenced to-day with a fine performance of The Singing Girl to two capacity audiences. Edna Bronson, Ma Niles, Herman Hirschberg, Edward Metcalf, Robert Lett, George Tenney, and Harry Dale have the principal roles. This house will again reopen early in September with vaudeville. Manager Chase

and family will recreate at their home on Long Island during the vacation months, and in their spacious household will entertain a circle of friends on trips on the Sound.

Victor L. Johnson, the Lafayette's popular orchestral leader and composer, is engaged for the season as director of the orchestra of the Stockton House, Cape May, N. J. The newspapers correspondents excursion from Washington, Baltimore and Philadelphia, under the auspices of the Pennsylvania Railroad Company, to Cape May during the past week was an incentive for a new march dedicated to the scribes, entitled "The New Stockton."

Pat Kelly, of the firm of Kelly and Woods, is at the Lyceum Theatre this week, heading a special Summer engagement. Others engaged by Manager Kernan are the Henleys, Master Frank Larkins, Sheridan and Anger, the Washburn Sisters, and Seymour and Kane.

JOHN T. WARDE.

CINCINNATI.

Park Offerings Draw—New Theatre Rumor—A Flaw in Title—Gossip.

(Special to The Mirror.)

CINCINNATI, June 29.

The Chester Park Opera Company opened the seventh season at that resort last night to an overflowing house with li Travatore as the bill. The cast was the same as that heretofore announced, and the effect of numerous rehearsals was seen in a smooth and well-balanced performance. The chief parts were admirably sustained by Anna Lichter, Bernice Holmes and Lloyd Aubigne. Pinafore and Trial by Jury will follow.

Phinney's Band opened its third week at the Lagoon yesterday. This splendid organization has scored a hit of undoubted proportions. It's a spectacle, The Last Days of Pompeii, is on at Coney Island for ten days' run. It is undoubtedly the most elaborate and successful performance of the kind that has been presented here for many years.

A flaw has apparently been found in the title to the property recently purchased by Heuch and Fennessy on Vine street for their new downtown theatre, and they will not take possession of the property until court proceedings are brought to prove the title. The proceedings will be purely technical, however, and there is no doubt but that the theatre will be ready for occupancy in the Fall of 1904, as originally planned.

It looks as though we may have another theatre after all, and that even before the end of next season. Managers Anderson and Ziegler have never relinquished the option they took on a prominent downtown site before their purchase of the Walnut was consummated, and it is now currently reported that they have under advisement a proposition to build a new burlesque house, to be conducted in opposition to the Empire Circuit. If they decide that the outlook is favorable it is understood that work will be commenced at once and pushed to completion early in the new year. H. A. SUTTON.

BALTIMORE.

Electric Park Continues to Draw Large Crowds—Regular Season Over.

(Special to The Mirror.)

BALTIMORE, June 29.

The programme at the Electric Park last week drew such large crowds and proved so attractive that the management has continued to present a fine bill of vaudeville acts, as well as new views by the cinematograph.

All the theatres in the city are closed and their patrons are enjoying the attractions at the Electric Park Casino. HAROLD HUTTENLOCH.

GOSSIP.

Alice Pigeon, who twenty years ago was exhibited by R. F. Keith as the smallest baby in the world, was married on June 24 at Newton Upper Falls, Mass., to Stanton Mart. Mr. Keith sent a box of beautiful flowers to his former "freak of nature" on her wedding day.

Manager Frank McKee has gone on a vacation trip to the Thousand Islands and the White Mountains. He will spend August in Saratoga Springs.

The Bostonians will produce a new opera next season by Isabel De Witt Kaplan and A. W. Brady, entitled The Queen of Laughter.

A Chinese Honeymoon began a four weeks' engagement at Young's Pier, Atlantic City, last Monday night, June 29. The company went direct from Boston.

Manager Sigmund B. Steinmann was summoned before Magistrate Breen in the Tombs Court last week through the attorney of Mrs. Marian Arpad, the mother of Kun Arpad, a boy violinist, to show cause why he should not deliver to Mrs. Arpad a scrap book of notices of the boy's performances in Europe. Mr. Steinmann claims to have a contract with Mrs. Arpad for the boy's appearance in this country to play under the management of Mr. Steinmann, but Mrs. Arpad holds that Manager Steinmann had taken the scrap-book in question without her consent. The young violinist has been sequestered at Long Branch, N. J., by his mother. The case was dismissed by the magistrate.

Eugene Shakespeare closed a season of forty-one weeks as light comedian with R. Carpenter's For Her Sake on June 15. He will summer at West Superior, Wis., Montreal, and New York.

Josh Ogden, of Pawtucket, R. I., is in town booking attractions for next season. He says this has been the best season he has had in a number of years.

Yank Newell will put out An American Hobo next season.

George W. Monroe will be seen in a new play next season.

Elizabeth Kennedy will open her season in As You Like It, and will be seen in a new play in December.

Robert Monroe will take out Searchlights of a Great City next season.

Rosetta Hudgins, a prominent member of the Professional Woman's League, was married in this city on June 24, to Gustave Gordon Schick, a wealthy citizen of Prague. The Rev. Appleton Grannis performed the ceremony, which took place in St. Michael's Church.

The Knickerbocker Girl closed its season at the Herald Square Theatre on Saturday night.

Adole Ritchie, who has been seriously ill at her home at Orienta Point, is reported to be recovering rapidly.

Blanche Bates is in San Francisco, her old home, for her Summer holiday.

John Craig has signed as leading man with Mary Manning for next season. He is summering in the White Mountains.

Reine Davis, of The Blonde in Black company, fainted in the wings during the performance on the evening of June 25. Physicians were called and Miss Davis soon revived and went on with her work.

The Wizard of Oz baseball nine defeated a team of the Benevolent Order of Elks at Jasper Oval on June 25 by a score of eight to six. Montgomery and Stone were leaders in the sport.

A number of forged passes have been presented at theatres along Broadway during the past week, especially at the Knickerbocker. In most cases the holders, after being refused admittance, were allowed to depart, as they generally declared that the passes had been given them by a third party.

The first production of the Japanese opera, Otoko, on the Madison Square roof, was again postponed yesterday on account of the rain. It will go on to-night (Tuesday) if the weather permits.

PROFESSIONAL DOINGS

THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1870.]

The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE.)

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page, \$45; Half-Page, \$90; One Page, \$180.
Professional Cards and Managers' Directory Cards, 15 cents an agate line, single insertion; \$1.50 a line for three months. Four lines the smallest card taken.
Reading Notices (marked "R"), 50 cents a line.
Charges for inserting Forfeits furnished on application.
"Preferred" positions and black electrotypes subject to extra charge.
Back page closed at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.
The Mirror office is open to receive advertisements every Monday until 5:30 p. m.

SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.
Foreign subscription, \$6.50 per annum, postage prepaid.

Telephone number, 321, 323, 325.
Registered cable address, "Drammirror."
The Dramatic Mirror is sold in London at Pall Mall American Exchange, Curzon St., Regent St.; Norman's Tourist's Agency, 25, Regent St., W. In Paris at Brunsell's, 17 Avenue de l'Opera. In Liverpool, at Latarche, 21 Lime St. In Sydney, Australia, Scott & Co., Moore St. The Trade supplied by all News Companies.
Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.
The Editor cannot undertake to return unsolicited manuscripts.
Entered at the New York Post Office as Second-Class Matter.
Published every Tuesday.

NEW YORK JULY 4, 1903.

Largest Dramatic Circulation in the World.

MIRROR SUBSCRIPTIONS FOR THE SUMMER.

Members of the profession may subscribe for THE MIRROR from this office for June, July and August upon the following special terms: One month, 45 cents; two months, 85 cents; three months, \$1, payable in advance. The address will be changed as often as desired.

A CLERGYMAN'S VIEWPOINT.

THE clergyman who is liberal in his views, and who, therefore, is in touch with many elements of life that are closed to the narrow and bigoted of his cloth, may be trusted to write with something akin to justice on subjects not usually treated with courtesy by clergymen who assail without the actual knowledge that gives a critic warrant. Thus an article on the theatre in *Harper's Bazar*, written by the Rev. CYRUS TOWNSEND BRADY, contains much of interest because it is candid and is based on its author's visits to the theatre.

Mr. BRADY in the article in question naively confesses that his freedom from regular work in his profession—he is without a parish—has enabled him during recent months both to visit the theatre often and to go to church frequently. Surely it is not the good fortune of many clergymen to have opportunity to hear other clergymen preach and at the same time to visit the theatre. Moreover, although there nowadays are many clergymen who visit the theatre, the number that would study the stage as diligently as the Rev. Mr. BRADY has studied it during the past season is few. Perhaps Mr. BRADY's aim in so often visiting the theatre was to inform himself exactly as to the status of the stage, rather than to amuse himself, and his frequent attendance upon preaching during the same period may have been to enable him to decide the question as to the relative values of the church and the theatre as public institutions. At any rate the essential result of his dual duties during the season is expressed in his opinion that "the church is thoroughly capable of holding her own and has as yet nothing to fear from the sermons that are preached from the footlights."

The Rev. Mr. BRADY was one of those that heard Mr. CONRIED, at a banquet given by the Women's Press Club, declare that the theatre in right circumstances has an educational force equal to that of the church. The Rev. Mr. BRADY, after his study of the theatre, concludes that as to this matter Herr CONRIED must have been "dreaming dreams and seeing visions of what ought to be instead of what is." In other words, the clergyman's study of the theatre led him to conclude that it is at this time far from an admirable educational

institution. "I enjoy going to the theatre when the play is a proper one, well acted, well staged, and so on," he says, "and I am quite willing to concede the vast possibilities for good influence that the theatre holds forth, and to count the actors as fellow ministers of grace, provided they are worthy of the title. I will admit that the actual educative power of the theatre is enormous, and, further, that if it were all exerted in one way, and that a good way, a high way, a noble way, it would be among the most beneficent of our modern institutions." But he says the facts are against this conception of the theatre at this time.

The reverend gentleman then recites in a general way his experience as a theatre-goer during the past season. He says he "did not wittingly go to any performance" which he had previously been informed "was of a disreputable character." He attended only the best theatres, he says, to hear the best actors or companies. "On the list are no comic operas or vaudeville performances," he says, "although sometimes the comic opera and the vaudeville are as harmless and amusing. I take it, as any other form of theatrical performance." His list included "two so-called grand operas," although for the purpose of his analysis he does not, except in one or two cases, give the names of the representations he witnessed, and those that he names come off the more favorably at his hands.

Out of twenty-one plays he witnessed eight in his mind were "entirely unobjectionable," but of these eight four were "deadly dull." Two of the four he describes as "the veriest twaddle, having neither originality of plot, brilliancy of dialogue, nor human interest of any sort save for a few cynical witticisms and some beautiful stage settings, gowns and scenery." He adds that "not even the good acting of the actors could redeem them." Yet both were "popular plays." The other two of the dull quartette were melodramas "harking back to historical novels; and though the novels were good the plays were beneath contempt. These performances," says he, "made one sleepy, being in that effect, indeed, not unlike certain sermons I have heard."

After specifying one or two of the four plays which "were interesting and unobjectionable"—and it may be said that the Rev. Mr. BRADY's conception in this matter agrees with that of some professional critics—he counts eleven performances, without naming them, that in one form or another were objectionable. His chief criticism of these plays, it seems, is based on the fact that they concerned the breach of the seventh commandment. Yet he admits that of the eleven objectionable plays only two were "stupid and uninteresting"—a smaller percentage than that of the plays that met his qualified approval—and of these eleven "only one was badly acted." As has been noted, two of the eleven were grand operas. "It seems impossible," says he, "to find decency and purity in the plot of the ordinary—or even the extraordinary—grand opera." And he found that "in every one of the eleven plays there were liars, scoundrels, adventuresses" and other persons that were not particularly nice, "who did not all come to grief—on the contrary!"

Now there are few persons familiar with the theatre at this time that will find much fault with this clergyman's analysis of his season's experience in playgoing, when everything is considered. It is a notably liberal analysis for a clergyman to make, and much more favorable to the theatre than are some of the outpourings of clergymen who do not know what they are talking about. Judicious persons with knowledge of theatre matters will admit that the theatre is not by any means what it should be, and most of such persons can tell why the theatre of to-day is not better, that fact relating to the peculiar administration of the theatre. Yet the Rev. Mr. BRADY's own argument discloses some things that are self-evident, and that explain why the drama, even as it should be in some respects, never can meet with the full approval of certain persons. When the reverend gentleman confesses that a much larger percentage of the plays he could not approve than of the plays he did approve were interesting, he suggests the fact that the drama, to fix attention, and, in fact, to be of ethical value, must deal with "liars, scoundrels, adventuresses," and others who abound in real life. There is neither interest nor drama in persons of the commonplace sort, and, even the heroes of life, like the heroes of fiction, with their characteristic virility, must have qualities that do not square with all the articles of the code of morals. Man is an imperfect animal, and he breaks the commandments because he is imperfect. If he were a perfect creature, the church would have no mission, life itself would be less interesting, and there would be no material for drama.

PEG WOFFINGTON'S ENGLISH DEBUT.

In a recent number of *The Athenaeum*, of London appears a very interesting article by W. J. Lawrence, well known in America through his contributions to *The Mirror*, upon the debated question as to the date of the first appearance of Peg Woffington in England. Mr. Lawrence makes a vigorous protest against "the prevailing slipshod method of placing implicit belief in the dicta of old-time dramatic chroniclers and gossipers," and says that it is owing to such methods that we have to-day no reliable record of the career of Peg Woffington.

After calling Austin Dobson to account for an oversight in one of that author's "Side-Walk Studies," Mr. Lawrence says: "I should hardly feel myself justified in singling Mr. Dobson out for attack were it not that he perpetuates a very heinous blunder regarding an important event in the career of Mrs. Woffington. In this he is in singularly good company (e.g., 'The Dict. of Nat. Biog.'), but the fault nevertheless remains. All accounts of the fascinating Irishwoman unite in setting forth that her first appearance in England was made at Covent Garden on Nov. 6, 1740. As a matter of fact, she made her debut at the Haymarket eight years previously. Unfortunately, Genest was unable to lay his hands on any Haymarket bills for that particular period, and, largely owing to his silence on the point, all subsequent biographers of Peg Woffington have been led seriously astray. I hope I am not over sanguine in the belief that the following excerpt from an advertisement in *The Daily Post* of Monday, Sept. 4, 1732, settles the date of the actress' English debut beyond cavil: "At the Particular Desire of Several Persons of Quality. For the Benefit of the famous Signora Violante, who is just arriv'd with a new extraordinary fine Company. At the new theatre in the Haymarket this present Monday, being the 4th of September, will be presented the most surprising Performances that ever were shown in the English Theatre. To which is added The Beggar's Opera, after the Irish manner, which was performed 96 times in Dublin with great applause. The Part of Macheath by the celebrated Miss Woffington; Mr. Peachum, Mr. Morrice; Mr. Lockit, Mr. Duly; Filch, Mr. Roan; Mat o' the Mint, Mr. Dease; Polly Peachum, Miss Jennie; Mrs. Peachum, Miss Woffington; Miss Lucy Lockit, Miss Corbally; Mrs. Diana Trapoz, Miss Woffington; and all the other parts to the best advantage. . . . Boxes, 5s. Pit, 3s. Gallery. 2s. To begin at Six o'clock."

Having proved his case as to the date, Mr. Lawrence continues: "In connection with the opening bill several interesting points remain to be noted. A comparison of the cast of characters in *The Beggar's Opera* with the original cast of the piece as presented by the Lilliputian company in Dublin shows that there were several serious defections, necessitating not only the compression of the opera but the doubling of certain characters. It is generally agreed that Peg Woffington appeared in Dublin as Polly, but at the Haymarket (when her age must have been about sixteen) we find her openly "doubling" three roles. Not only this, but she was the first of a long line of feathered Captain Macheaths, extending down to within living memory. Her success in the character affords a clue to her early predilection for breeches parts. It is a little-known fact that her second assumption of the kind was the female Officer in Henry Brooke's farce so-called, which she sustained for her benefit at Augier Street, Dublin, early in 1736."

AIDEN BENEDICT DEAD.

Aiden Benedict, the well-known actor, author and manager of melodramas, died suddenly of heart failure at the home of his wife, Grace Hunter Benedict, on June 24. Mr. and Mrs. Benedict had been separated for a number of years, and had become reconciled only three days before Mr. Benedict's death. Mrs. Benedict had been very ill for some time and it was through her illness that the reconciliation was brought about. Since her husband's death Mrs. Benedict has suffered greatly both from the shock of her bereavement and from her malady. It is feared that she may not recover.

Mr. Benedict came into prominence as a melodramatic actor and manager fifteen or twenty years ago. He devoted his attention entirely to sensational productions calculated to appeal to the lower class of theatregoers, and from his many enterprises he accumulated a fortune that is estimated at \$250,000. In the early years of his career he presented Monte Cristo, with which he was successful. Then he wrote and produced in 1889 the play of *Fazio Romano*. It has been played with great profit ever since. In recent years it was Mr. Benedict's policy to present in the low price theatres dramatizations of novels that had been dramatized and presented successfully in the first-class playhouses. He had at one time several companies on the road presenting a version of *Quo Vadis*. He also had a number of companies out in *Wormwood*, *Thelma*, *Under Two Flags*, *Resurrection*, and *Uncle Sam in China*. Charles W. Chase, who acted as Mr. Benedict's New York representative, made most of these dramatizations.

Mr. Benedict was married to Grace Hunter, then a dancer, on May 29, 1900, in New York city.

THEATRE FIRE.

Fire started in the Wetaskiwin, N. W. T. Canada, Opera House at 2:30 a. m., June 23, and destroyed the business section of the town. The Clara Hammer Dramatic company lost all their effects, valued at \$3,000, having played in the house the night before.

THE FROHMAN ANNOUNCEMENTS.

Chicago Inter-Ocean, June 24.
Two years ago, it may with some profit be recalled, Charles Frohman announced, according to the cable dispatches from London, that the following season he would present Madame Sarah Bernhardt as Romeo and Miss Maude Adams as Juliet in an all-French version of the Shakespearean tragedy.

One year, or perhaps it was a year and a half, ago Charles Frohman announced, also according to the London cables, that this season he would present William Gillette in a new and interesting revival of *Hamlet*, the great detective-playwright using his mental alertness and a new method in ferreting out the murderers of Denmark's King.

Yesterday Charles Frohman announced, and again through the assistance of the cables from London, that during the season of 1904 he would present Edward H. Sothern and Miss Julia Marlowe as joint stars in revivals of the classics.

Therefore it is easily seen that Charles Frohman is an excellent announcer. His intentions, thus expressed, travel far and are plainly heard. Moreover, they are eagerly taken up and generously discussed. But President Roosevelt declares that words not backed by deeds are not worth tuppence.

Far be it from me to intimate that Charles Frohman, appreciating the value of the advertisement created by this generous discussion of his announcements, has no intention of living up to his latest promise to present Francoise Villon and Mary Tudor as the leading players of this new company. Friends of both these players insist that they were considering the joining of their forces when they were here last winter. The proposition is, moreover, a decidedly practical one. Miss Marlowe has wasted her talents for the last season or two, and Miss Marlowe has likewise rapidly approached an age when she cannot afford to be independent. Mr. Sothern no doubt could continue in the poetic-romantic drama for many seasons to come, with financial profit and artistic success. But Mr. Sothern is ambitious to play the greatest, strongest and the best roles known to the stage; Mr. Sothern wishes to earn the title of the first actor of the land, and therefore the plan proposed by Mr. Frohman is no doubt greatly to his fancy.

It is just by way of a saving prophecy that I point out that 1904 is quite a long way off, that Madame Bernhardt has not appeared as Romeo, Miss Adams has not played Juliet in the French tongue, and Mr. Gillette has not revived *Hamlet*.

QUESTIONS ANSWERED.

[No replies by mail. All attention paid to anonymous, important or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

J. M. D., Texarkana, Ark.: Virginia Drew Treecott appeared in Lord Strathmore this season.

W. H. P., Madison, Wis.: We are unable to inform you where you can obtain the "paper, printing, etc.," for a Russian Honeymoon.

T. J. W., Clyde, N. Y.: George H. Brennan has an office in the Knickerbocker Theatre Building, New York.

R. A. B., New York: The Henry V. Donnelly Stock company has disbanded permanently. A brief history of the company and its productions appeared in the last issue of THE MIRROR.

S. D., New York: Lorraine Hollis was visiting star at the Murray Hill Theatre with the Henry V. Donnelly Stock company during the week of May 24, 1902, appearing with great success in *Forget-Me-Not*.

E. A., Philadelphia: Desirable persons other than professional actors are admitted to membership in the Players, the Lambs, and the Green-Room clubs. The usual club rules of procedure in electing members obtain in these organizations.

E. A. R., New York: The dimensions of a single sheet of theatrical paper are twenty-eight by forty-two inches. 2. Stands, beyond three-sheet stands, run ordinarily from eight to thirty-two sheets, but there is no limit to their size. 3. A hanger is a half sheet.

S. F. A., New York: The portrait of the late Agnes Ethel that was printed recently in THE MIRROR was a reproduction of a photograph belonging to Miss Ethel herself. It was the only copy that she possessed, and after the plate was made, some years ago, the original was returned to her. We have no record of the photographer's name. 2. Fanny Hering's home is at Simsbury, Conn. Her son is David R. Young, the actor.

A. G., New York: Erminie was first sung in America at the Casino, New York, on May 19, 1886. The cast was: Erminie, Pauline Hall; Cerise, Marion Manola; Princess de Gramponne, Jennie Weatherby; Javotte, Agnes Polson; Marie, Victoria Schilling; Delannay, Rose Beaudet; Cadeau, Francis Wilson; Ravennus, W. S. Daboll; Marquis de Ponnert, Carl Irving; Eugene Marcel, Harry Pepper; Chevalier de Brabant, Max Freeman; Lufols, Murray Woods; Simon, A. W. Maflin; Vicomte de Brissac, C. L. Weeks, and Sergeant, E. Furry.

B. C. T., Baltimore, Md.: Charles Fechter's engagement at the Halliday Street Theatre, Baltimore, in 1879 began on Feb. 10 and lasted until Feb. 22. He was preceded by Leonard Grover and followed by Edme Elissier. Fechter's opening bill was Monte Cristo, which was played for nine performances. On Feb. 18 and 19 Fechter did not play and the stock company presented *The Lady of Lyons* and *Ours*. On Feb. 20 Fechter reappeared in *No Thoroughfare*. At the next two performances he played *Hamlet* and on the night of the 22d, which ended his engagement, *No Thoroughfare* was the bill.

FUNERAL OF MAJOR POND.

Funeral services were held over the remains of Major James E. Pond in his late home in Jersey City on last Tuesday evening. The Rev. Dr. Newell Dwight Hillis was the officiating clergyman. After the religious service Senior Vice-Commander C. H. Wessels and Chaplain Wilbur F. Wood, of the U. S. A. R., conducted a military service, and a vocal quartette, with General Horatio C. King as accompanist, sang several hymns. Hundreds of letters and telegrams of condolence and many floral tributes were received from eminent men and women with whom the dead manager had been associated. The burial was made privately in Woodlawn Cemetery on Wednesday.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, Washington, D. C., from June 18 to 23, 1903.

AMELIE, DUCHESSE DE ST. GERMAIN. By Cornelia Osgood Tyler and Frederick Colt Wight. Copyright by C. O. Tyler.

AMONG SOUTHERN PINES. By Robert M. Sperry.

CALKE, THE DEGENERATE. By Joseph S. Cotter.

DOOMED FOR LIFE. By Alcent Campbell.

ELIGIBLE. By Alexander H. Elvin.

GOD, MAN AND THE DEVIL. By Jacob Gordon.

KEEPING A SEAT AT THE BENEFIT. By May Isabel Fiske.

LADY EJAIKE. By Alvin Probasco Uppin.

ONLY A WORKING GIRL. By Alexander Leonard.

PALS. By Edmund Day. Copyright by Hal Davis.

PARTED AT THE ALTAR. By Lorraine Hollis. Copyright by Lillian Lorraine Hollis.

THE BUFFALO MYSTERY. By Lawrence Russell. Copyright by Elmer Walters.

THE EVIL MEN DO. By Theodore Kremer. Copyright by A. H. Woods.

THE IDLE BORN. By H. C. Chatfield-Taylor and R. de Koven.

THE INNOCENT KID. By Fred Hobbs.

THE PROMISED LAND. By G. B. Bayer.

THE CONQUEST OF QUEZARIE. By H. E. Russell, Herbert Blake and A. L. Gates. Copyright by Hiram Eri Russell.

THE SAFFRON TRUNK. By Esther R. Tiffany.

THE SIGHING DUTCHMAN. By Charles Bloomfield.

THE SULTAN OF SULU. By George Ade. Copyright by Robert Howard Russell.

THE TEMPLE OF HYMEN. By Cornelia Osgood Tyler and Frederick Colt Wight. Copyright by C. O. Tyler.

VERONIQUE. By G. Vanloo, G. Duval, Lillian Eldée and Andre Messager. Copyright by Chapell and Company.

WHEN IRELAND WAS A NATION. By Wayne Campbell.

THE WHITE BUTTERFLY. By Mabel Hay Barrow.

ZINGANILLA. By Lulu Elizabeth Kingston.

TRUTH.

Rochester Democrat and Chronicle.

THE MIRROR's ability, independence and fearlessness have won for it public and professional confidence and support that have enabled it to regard with indifference the hostility of forces before which all theatredom trembles. The Trust started out once to smash THE MIRROR and succeeded only in making itself ridiculous. THE MIRROR will be flourishing when the Theatrical Trust is dead and forgotten, "unwept, unhonored and unsung."

THE USHER



The obliging cablers sent the important information on Sunday to the New York newspapers that "Charles Frohman will soon initiate a movement in New York to secure liquor licenses for the Empire, Daly's and Herald Square Theatres."

The *Herald* dispatch states that "all New York theatres in which Mr. Frohman is interested will be provided with cafés," but "as there is some question whether the New York law admits of the innovation, his lawyer, Mr. A. H. Hummel, will probably make a test case in September."

This is the same old project that Mr. Frohman conceived several years ago, but which he made no attempt then to carry out. His ambition to become a liquor dealer could be easily gratified, but not in the manner which he suggests. The law distinctly forbids the sale of liquors in any place directly connected with a theatre in this city. Liquors cannot be sold without a license, and the authorities are not likely to issue a license in defiance of the law referred to.

The probability is that Mr. Frohman's patrons, thirsty for something else than he provides in the way of theatrical entertainment, will have to continue to visit neighboring saloons, as there is no probability that they will be permitted to buy their refreshments from Mr. Frohman under the roofs of his numerous theatres.

The *Denver Daily News* describes some of the unfavorable aspects of life in New York under the materialistic influence that produces metropolitan strenuousness. Of the vulgar display of wealth, the architectural blunders, the inadequate system of rapid transit, and the "savage rudeness" of public employees "of which an aboriginal South Sea Islander would not be guilty," the writer speaks in unmeasured terms. Then he pays his respects to the theatres in the following words:

The theatres, with few exceptions, are in the clutch of half a dozen men, who have no more comprehension of dramatic art than Digger Indians, and whose one idea of the true function of the drama is to swell the box-office receipts with the aid of cheap companies. They have violated the public taste until the production of a good and decent play has become well-nigh impossible.

The picture drawn by the *Denver* writer may be exaggerated, but it is true, nevertheless, and the fact is becoming generally recognized that the taste of the theatregoing public of this city, corrupted by the lowering policy of the majority of the men in control of our theatres, who have no aims beyond those that are commercial, is inferior to that of any other large community in the United States.

The story, invented and published by one of the Trust's press representatives, that the Independents have shown disloyalty to John B. Schoeffel, manager of the Tremont Theatre, Boston, is as false and unfounded as are all of the rumors and reports on similar subjects that are industriously circulated by the same interests.

Mr. Schoeffel, who is a stalwart Independent himself and who has maintained his successful theatre in accordance with that policy, is heart and soul in sympathy with the aims and projects of the stars and attractions that are making their routes through the medium of the Independent Booking Agency. He still has and will continue to have the first call upon the free attractions that are accustomed to play the Tremont.

Requiring more than one theatre in Boston to take care of the increasing number of independent attractions, a proportion of these will play at Messrs. Weber and Fields' new Globe Theatre. This arrangement was made with Mr. Schoeffel's consent and approval, and it signifies no more than that the requirements for time of these interests have grown beyond the possibility of one Boston theatre to meet.

The story, before referred to, that the booking of a number of independent attractions at the Globe indicates a breach between them and Mr. Schoeffel is an unadulterated fabrication.

Mr. and Mrs. James K. Hackett are to sail for England on Thursday. Mrs. Hackett (Miss Mannering) will arrive from her Western tour on the eve of the voyage. They will spend their month's stay on the other side in London and Paris. For Mr. Hackett the trip will be as much of a business mission as of a holiday.

The majority of the new theatres now in course of construction in this city—all of which are scheduled to open early in the Au-

turn—will not be finished in time to permit of the carrying out of these plans. First, difficulty in obtaining building materials caused considerable delay, and now strikes and lock-outs and the other troubles that have paralyzed the building industry of the metropolis are causing still greater uncertainty as to the completion of the playhouses in question. Two theatres that were to be opened a year ago last Spring are still unfinished, and it is likely that the others will not be ready before mid-Winter, unless the complications between the builders and the unions are straightened out in a very short time.

Charles Hawtrey's name is attached to an article on "Theatrical Business in America" that appears in the *London Fortnightly Review*; but while it is quite possible that Mr. Hawtrey wrote the article, it is plain that the facts, both real and alleged, contained in it were furnished to him by some person associated with the Theatrical Trust.

Mr. Hawtrey's article is intended as a puff for the Trust for English readers. He frankly admits his disqualifications to treat the subject from an impartial standpoint. Having played under a Trust manager and in Trust theatres in this country, he says: "Naturally I see only the favorable side of the workings of the Syndicate."

But even with this disadvantage, for the purposes of fair discussion Mr. Hawtrey confesses that it is widely understood that the Trust seeks to kill competition; that it strangles the birth of new enterprises in which it is not directly or indirectly interested; that it puts a heavy tax on all outsiders whom it permits to do business at all, and that, when all is said and done, the Trust is a good thing only for the Trust.

MANAGER EMERSON'S ENTERPRISES.

Manager W. D. Emerson, representing the Illinois circuit of theatres, arrived in town on Monday, June 22, in the interests of the circuit and other enterprises with which he is connected.

Mr. Emerson is actively engaged in the enlarging of the theatrical outlook in Illinois, which he says has been held in sort of deadlock for the past twenty years. The ultimate object of the company controlling the circuit is to gain control of as many theatres as possible, preferably through a leasing policy, and when that is not feasible, to build. Several new theatres are already under construction and many more are being considered. When seen by a *Mirror* representative Mr. Emerson said:

"We are now building new houses in Pekin and Belleville, and will soon construct a new house in Ottawa. A peculiarity of the structure of our houses is that they are not made of wood or of steel, but of a new combination of steel and concrete. The framework is made of the steel network, which is clamped in position by a patent of our own, after which the concrete is filled in and soon hardens, making a nearly an absolutely solid structure, as is known. The only objection to this patent is that when a building is to be torn down it practically has to be blown to pieces by dynamite. The roof, walls, balcony, stage front and back are all made of this material, the only woodwork being used being in the stage floor, the gridiron, the window frames, which can also be of the concrete if desired, and the seating arrangements. This makes a fireproof building and one that will stand the wear and tear for an unknown period, as the life of concrete is not known. An advantage of this system lies in the fact that the resistance and contraction powers of steel and concrete are exactly the same. Our company is known as the Opera House Construction Company. James A. Edds is my partner in the concern, and we are shortly to be capitalized at half a million dollars. At present we control the following houses: The Broadway at Lincoln, the Grand at Jacksonville, the Grand at Pekin, the Elks' Grand at Belleville, and the New Grand at Ottawa. We are booking first-class attractions, such as Mrs. Fiske, Jefferson de Angella, Henrietta Crossman, etc., and the outlook for next season is more than bright."

Mr. Emerson expects to remain in town until July 5 or 6, when he will return to Belleville to superintend his operations.

THE VERBECK CIRCUIT.

George H. Verbeck, president of the Verbeck Amusement Company, of Oil City, Pa., will be in New York this week in the interest of the various theatres controlled by his company. The Verbeck Amusement Company was organized this Spring with a capital of \$100,000 for the purpose of taking over the Opera House, Oil City; the Opera House, Titusville, and the Verbeck Theatre, Lorain, Ohio. The new company is building a theatre at Niles, Ohio, at a cost of \$50,000, which will be opened about Nov. 1. A new theatre is also being built by the company at Corry, Pa., which will be opened early in October. As the company controls the exclusive booking of the Auditorium, Ashtabula, Ohio, it can offer traveling organizations a full week's time with easy railroad jumps. The new company's stockholders, include R. G. Lambertson, president of the Lambertson National Bank, Oil City, Pa.; W. H. Wise, secretary and treasurer, and who for seventeen years was cashier of the Mitchell Bank of Oil City, as well as Henry Kettel, president First National Bank, and George Barlow, president Citizens' National Bank, of Corry, Pa. Although capitalized at only \$100,000, the Verbeck Amusement Company owns outright five theatres, the total valuation of which is but a trifle less than \$175,000. Mr. Verbeck during his stay in New York will make his headquarters at the offices of Stair and Hallin. While in the city Mr. Verbeck will also engage most of the principals for the big scenic production of *Near the Throne*, in which Thomas R. Alexander will be starred next season.

THE EARL'S 150TH.

The 150th performance of *The Earl of Pawtucket* at the Manhattan Theatre was celebrated last Monday evening with one of the most notable audiences that has yet gathered to enjoy this popular comedy. Among the guests present were C. M. Schwab, President of the United States Steel Company, and Sir Percy Sanderson, British Consul General, who with their families occupied boxes; Captain Wringe, who will sail *Shamrock III*; Captain Watson, who sailed *Shamrock II*, and the sailing master of *Shamrock I* in another box; and George C. Boldt, of the Waldorf-Astoria, and assistant manager Harse and their families in another box. At the close of the first act Mark Twain arose in his box and made a characteristic speech, in which he praised the play and company and made humorous remarks about the author of the play, Augustus Thomas, who had sent a cablegram from Antwerp regarding his inability to be present. The theatre was appropriately decorated with English and American flags. At the conclusion of the performance Mr. D'Ossay held a reception on the stage at which many of his distinguished guests were received.

SPECIAL NOTICE TO TRAVELERS.

Wear and tear, nervousness, upset from water or climate are dispelled by Orangeine.

IN SUMMER PLACES.

Rose R. Anthon, who will next season appear in *Ben Hur*, is summering at her home at Buena Park, Chicago.

Julia Blanc has gone to Sharon Springs until rehearsals commence for *At the Old Cross Roads*.

Gilmore Hammond, who is visiting friends in Cleveland, will soon leave for Boston to begin rehearsals for his second season with the Bennett-Moulton company, of which he is leading man.

Mr. and Mrs. William Park are at Lake Penetang, Canada.

Lora Rogers is in Lubec, Maine, where she is spending a few weeks with friends.

Mrs. Harry McKee Webster (Lottie Briace) is spending the Summer with her husband at Albany, N. Y., where he is playing a Summer engagement.

Franklyn Munnell and his wife, Ethel Clifton, have closed with Payton's Brooklyn Stock company and have gone to Lake Maranacook, Me., for the Summer.

May Vokes, who will next season again appear in *Broadhurst* and *Currie's A Fool and His Money*, is at her Summer home on Long Island.

Paul Matchette and his wife, Anna Silvers, are at their cottage at Old Point Comfort, Va., for the Summer.

Mr. and Mrs. William Frederic are spending their vacation at their Summer residence, "The Julian," on the Niagara River.

Edward N. Hoyt and his wife, Fannie Hoyt, have gone to Marion, Wayne County, N. Y., to spend their Summer vacation.

Mr. and Mrs. Harold Blake are spending the Summer with Mrs. Blake's sister at Mt. Tabor, Portland, Ore., and will return the latter part of August to rejoin the Lulu Glaser Opera company.

Arthur Maitland, having closed his season in Philadelphia, has gone to Block Island for the Summer.

Pauline Fielding is spending the Summer with her father and mother, Mr. and Mrs. Harry Fielding, at Peak's Island, Maine. She has signed with Joseph Murphy for next season.

Mr. and Mrs. E. J. Carpenter (Millicent Evans) are visiting the relatives of Mr. Carpenter at Oaage, Iowa.

Clara T. Moore, who was last season with Wagenhals and Kemper's company in *The Tempest*, has gone to Orange, N. J., to spend the Summer with her mother. Next season Miss Moore will appear in one of the Shubert Brothers' productions.

Mr. and Mrs. Elmore are spending the Summer at their home at Meadowbrook Farms, near Hudson, N. Y.

Will Halliday is at his stock farm, "Maple Rock," West Worthington, Mass.

Mr. and Mrs. George Arvine are spending the Summer at Port Jefferson, L. I. Mr. Arvine has purchased four lots in Bay View Park, upon which he expects to erect a cottage in the near future, and will make this his permanent Summer home.

William C. Andrews, who was a member of John Griffith's company during the past season, has gone to Nyack-on-the-Hudson to spend the Summer.

Estelle Wentworth, late of the A. Chinese Honeymoon company, has returned to New York, where she will remain a fortnight, and then go to the Main woods to spend the Summer with her family.

William Hutchinson, who will play the role of Colonel Mackaye in *His Absent Boy*, supporting Harry Corson Clarke, next season, and Violette Craig, of the same company, are spending their Summer vacation in Salt Lake City.

Advance Agent George A. Sullivan and Mrs. Sullivan are spending the Summer in New York City.

W. B. Butterfield and Mrs. Butterfield will spend July in Maine, fishing and hunting.

Caroline Kelly McCord will spend her vacation at Bethel, Me.

Percy Lennon is spending the Summer at Atlantic City.

EDGARTOWN, MASS.

Percy Plunkett writes from Edgartown, Mass.: "Edgartown has been for several days in the grasp of a fog. The weather was so rough that it was impossible to get out to sea to do any fishing. Had one good day's fishing since I have been here. Harry Odlin and myself caught about a hundred pounds of sea bass and scup the other day. There are plenty of fish here, but it is impossible to get after them. The Edgartown Baseball Club won a game from Vineyard Haven on last Saturday by a score of 3 to 2—a very fine game. I was the umpire and gave satisfaction to both teams. Since my last letter to you I have been elected a member of the Home Club. I am delighted with the club. It is a restful place for the actor. Nothing stronger than soft stuff is allowed in the club, no card playing for money and no loud conversation. But you are allowed to tell all the fish lies you can think of. The handsome home of the late Sol Smith Russell is now owned and occupied by the family of Vose, the piano manufacturer. It is a grand place right on the water. Mrs. Mann's Providence correspondent was a visitor here last Sunday. He has a very handsome steam launch here, the flag ship of the Edgartown Yacht Club. I was promised a ride in it, but I have not seen the ride. There is some talk of building an addition to the town hall. They are sadly in need of more stage room. If the alterations are made I shall in all probability bring a small company here for the Summer, as I think of the Knickerbocker Theatre, and William Smith, of the Garlick, say they are just looking the place over for the benefit of the T. M. A., as over fifty want to come up next Summer. George Kelly has improved much since her arrival here. In olden times Dan McAvoy could be seen here with a smile, a black sweater and a bicycle, but this time Dan is the real "chappie," and never changes his clothing more than four or five times daily. Frank Willis Bryan came here on a stretch May 15, and to-day he ran half a block after me to say how well he feels and to have me tell his friends he will be able to work next season. Dan Gracey, of Gracey and Burnett, closed at the Chicago Opera House on Sunday last and came here for a surgical operation, which was performed successfully to-day. Mr. and Mrs. Ed Waterbury are here for a few weeks' rest. Sam Lee, of Gorton's Minstrels, has written for himself an end song entitled "Lu Lu Loves Her Minstrel Boy." Whitaker and Hicks are making great preparation for the opening of their production here of *A Country Kid*. A Beggar Prince, with F. A. Wade as the star, is billed here for Friday and Saturday next. I have signed with Percy G. Williams to originate the comedy part of Jasper Daus in his *Deserted* at the Altar production for next season.

CHARLES W. YOUNG.

PERSONAL



ROBSON.—Mrs. Stuart Robson (May Waldron) contemplates a return to the stage next season, possibly under the management of David Belasco.

JOHNSON.—Orrin Johnson will open his starring tour in *Hearts Courageous* at Powers' Theatre, Chicago, on August 31.

FISKE.—Mrs. Fiske arrived in Luzerne, Switzerland, last week. She spent ten days in Heidelberg and Nuremberg, enjoying the former city and its surroundings particularly. She found a small hotel in a forest remote from the city, yet overlooking it and the picturesque valley of the Neckar. Mrs. Fiske while here devoted her time to the study of Hedda Gabler, a special performance of which she is to give at the Manhattan Theatre in the Autumn during her engagement in New York in *Mary of Magdala*.

SANTJE.—Suzanne Santje, who recently closed a successful season at Newport News as leading woman of the Coburn-Santje Stock company, was engaged immediately upon her arrival in New York to play leading roles with Vaughan Glaser's Stock company at the Lyceum Theatre, in Cleveland, O. She opened her season there on June 29 as Flavia in *The Prisoner of Zenda*.

STANGE.—Stanislaus Stange, the librettist, with his wife and son, arrived in New York from Europe on the *Philadelphia* on June 23.

HITCHCOCK.—Raymond Hitchcock will originate the title-role in *The Yankee Consul*, the new comic opera by Henry M. Blossom, Jr., and Alfred G. Robyn. At the close of the King Dodo season three weeks ago Mr. Hitchcock left for Europe and is at present in Italy. He will visit Paris, Berlin and London prior to his return early in August.

SADLER.—Josie Sadler, now appearing in *Peggy From Paris*, signed a new contract last week whereby she will play under the management of Henry W. Savage for the next three years.

GEORGE.—Grace George will not appear in Beerbohm Tree's production of *Pretty Peggy* in London, but will remain in Paris, where she has leased a house until her trip to Italy in August. She will return to New York earlier than at first expected in order to tour a month before opening at the Madison Square Theatre.

DE WOLFE.—Drina De Wolfe and her mother sailed for Europe on the *Philadelphia* last Wednesday, June 24.

HELD.—It is said that Anna Held will be seen at the Knickerbocker Theatre next season in a new musical comedy written especially for her.

BARRYMORE.—Ethel Barrymore appeared in a new role in London last week, when at a benefit concert at Albert Hall she sold programmes in the lobby. The concert was given in aid of the Union Jack Club, and several members of the royal family were in the audience.

HOPE-SHELDON.—The marriage of Anthony Hope, the novelist, and Elizabeth Sheldon, sister of Suzanne Sheldon, the actress, will take place to-morrow (Wednesday) in St. Bride's Church, London, of which Mr. Hope's father is the vicar.

SPOONER.—Cecil Spooner, who played a short starring engagement in *My Lady Peggy Goes to Town* at Daly's Theatre during the Spring, has been engaged for the principal soubrette role in *Mother Goose*, to be presented at the New Amsterdam Theatre next season.

BRIDGES.—Anita Bridges has made arrangements to star, a year hence, in a dramatization of Robert W. Chambers' novel, "The Maid-at-Arms."

LIPMANN.—Clara Lipmann, under the management of Weber and Fields, will open her season in a new musical comedy in Boston, and will come to the Bijou Theatre in December for a New York run.

LOREL.—Melaire Label, a Jewish actress, who has appeared recently in Chicago, will be the leading woman of the Jewish Stock Company at the People's Theatre next season.

CLAYTON.—Eddie Clayton, the dancer, and wife of Julian Mitchell, is reported to be seriously ill at her country home in New Jersey. Mr. Mitchell came on from Chicago last Friday to be at her bedside. Miss Clayton's illness is due to overexertion in dancing, and she is threatened with partial paralysis.

THE FOREIGN STAGE

LONDON.

Rain Ruins Business—As to Cousin Kate—Another Dante—Notes.

(Special Correspondence of The Mirror.)

LONDON, June 20.

The almost incessant rain of the last few weeks, causing fearful floods on our local underground railways as well as washing away all sorts of things, has very naturally played havoc with all sorts of business, especially the show business. Only those theatres and music halls in the chief thoroughfares, having been handy as shelters, so to speak, have done any decent business. For the most part, when people have stopped there, hence the theatres and of course haunts at this time of year, have suffered terribly. It is still raining to-day, but there is just a bit of blue visible in the heavy clouds ever and anon. It is to be hoped, therefore, that what Mr. Mantelini would call the "demonium damp" Jupiter Pluvius will presently put away his watering pot.

There has, however, been plenty to see at the theatres for those who had the courage to venture out. Certainly a good deal of the entertainment has been given in the French tongue, principally by Sarah Bernhardt, who opened at Frou Frou at the Adelphi and has since played Fedora and Andromaque; by Jeanne Granier, who has continued acting Les Deux Etoiles at the Garrick, and by the lovely Jane Hading, who has made a great hit in La Seconde Madame Tanguay, which adaptation of Arthur Wing Pinero's greatest play was on Monday presented at the first time in London. La Gr-r-r-ande Sarah was to have vouchsafed a French adaptation of "Pinney's" strong drama Iris to us next Monday, but the great one has just changed her mind. Per contra, however, La Jeanne will make her London reappearance at the Garrick on that evening.

The new English plays of the week have been Cousin Kate at the Haymarket and a new melodrama gaily entitled The Crimson Club, at the Camden Theatre. The last named play was written around a murder club and certain sayings were undertaken, solely with a view to "vindicting the honor of the club," in your phrase. I don't think I need further dwell upon this play except to say that many present seemed to regard it as a very merry murderous melodrama. It is so extremely bloodthirsty that it will doubtless coin money on the road.

As to Cousin Kate, it proved a very daintily written, cleverly worked out comedy, which the young author, Hubert H. Davies, who was, I believe, "raised" on your side, and conceived and carried out. It is the story of love at first sight, and starts by the chance meeting of a dashing young dandy, Kate Curtis, a successful novelist, with Heath Desmond, a manly young fellow. The two in the course of a long railway journey become very much interested in each other, and when they arrive at their journey's end they, without alluding to each other's names, part, as one of Mr. Dickens' characters says, with "mutual expressions of esteem." As Kate reaches Spencer, she is the instigator of a certain priggish young man, broken off her engagement to a certain approved. Of course you will guess that the rejected bridegroom-elect is the young fellow who Desmond. He being free makes up to Kate, who, although she has fallen over head and ears in love with him, tries all she can to get him to storm and stress of a quiet but marvellously written kind, all ends happily, Kate marries Desmond and Amy pairs off with the parson. The play was received with demonstrations of joy which testified in which it was acted, especially by Aunt Beatrice Ferrar as Amy, and Cyril Maude as Heath Desmond. Cousin Kate has come to stay.

During the week a review version of The Girl from Kays was given at the Apollo, when much improvement was manifest in this work of Owen Hall's and Ivan Caryll's. Willie Edoulin's impersonation of the millionaire had Hoggenheimer at present to be found in town, and Louis Bradford in the best humorous singing here to be found in the same mammoth city.

The name part, originally acted by Ethel Irving, is now played by Millie Legarde, a very lovely creature it not so really humorous and artistic as Ethel. The changes in the revised version include the removal of the episcopal surnames, such as Cantuar, Roffin, etc., which bestowed upon the bridesmaids in the piece.

Abel Hummel, one of your nation's most celebrated men of law, has just arrived in London, where he is already having a high old time.

Those "problem" play enthusiasts, The Stage Society, are now "resting" after the recent performance of Bernard Shaw's smart satire, The Admirable Bashville, as adopted from his pupil, the late novel "Cassell Byron's Profession."

The S. S. committee men are, however, keenly looking around for more strange plays.

Edward Terry, one of England's best comedians, has just arrived—all over success and shekels—from South Africa.

W. Sapte, a hitherto clever playwright, who has not produced anything for some years, is to have a new comedy called The Crammers tried at a Strand theatre matinee on July 2. It is reported that Charles Frohman intends to star Edna May and in a new Barrie play, as well as running John Hare in a new play by the same author. The brilliant Barrie must mind he does not become too prolific. A man so successful and so rich need not overdo it.

George Edwards, who, I am sorry to say, had to undergo an operation yesterday, will close the Old Gaiety with a special souvenir performance on July 4, on which date I wish you all a happy Independence day.

Ellen Terry, who finishes her season at the Imperial next Saturday, tells me that she has cancelled the tour she had booked in America until next year, and will instead run a much extended English tour. Forbes-Robertson, however, who finishes his London season to-morrow, will embark for your shores on September 12.

This week it has been necessary for several of us dramatic critics to go new-play-seeing in the provinces again. The theatre to note the production at the Queen's Theatre, Manchester, of another Dante drama, namely, the one written by Alfred C. Calmoureaux years before Sardon and Morand thought of writing their Dante for Sir Henry Irving. Calmoureaux's Dante, which some twelve years ago was dedicated to the late great statesman, William Ewart Gladstone, shows the late great Italian poet-patriot in his early days, loving and fighting for the beautiful Beatrice, who is a real live heroine and not a mere spirit, as in the Sardon-Morand play. Beatrice is by fraudulent means made to marry another, but the good when she in a sort of vision shows him the Inferno, Purgatorio and Paradiso, which he after used with such noble poetic effect.

Calmoureaux's Dante, which is in blank verse throughout, contains some of the best work he has done since his best known and best written play, namely, The Amber Heart, which he wrote for Ellen Terry.

Cooper Cliffe (brother to Frank Cooper) was a strong and sympathetic Dante, and Ellen O'Malley was a sweet and touching Beatrice. The new Dante will, I understand, anon be played in London and subsequently in certain leading cities of your States.

Medieval and Elizabethan plays seem just now to be in the air, as it were. The Elizabethan Stage Society players who had been reviving that quaint but heart-searching ancient morality play, Everyman, at the long disused Court Theatre, last Tuesday revived Twelfth Night there in the same manner—that is, on a stage bolt in the manner of that which was

used at Will Shakespeare's famous business house, the Globe Theatre, Bankside. These Elizabethan enthusiasts, who are mostly amateurs, were to have been headed by that charming Californian actress, Eleanor Calhoun, who is so soon, alas! to bid farewell to the British boards. Unhappily, the fair Eleanor was too ill to come and play Viola. The show, however, was very interesting, especially as regards the playing on the virginals and the alto treble and bass violas by those most enthusiastic of ancient music students, Arnold Dolmetsch and Company, who were lately in your midst.

And now forsooth we are threatened with quite a batch of Elizabethan, Jacobean, and Carolan plays. These will be given in pastoral fashion (if the rain should ever again cease) in the Botanic Gardens, Regents Park, and will include John Fletcher's agricultural comedy, The Faithful Shepherdess, John Milton's masque, Comus; Ben Jonson's masque, The Hue and Cry After Cupid, and William Congreve's brilliant but not overwhelmingly virtuous comedy, The Way of the World, which Richard Brinsley Sheridan used so freely (together with Congreve's other play, The Double Dealer) in The School for Scandal. In addition to the above revivals the aforesaid Elizabethan Stage Society intend to revive at Oxford University in August the great but ill-fated "Kilt" Marlowe's tragedy, Edward the Second, which, according to the Elizabethan Stage Society persona, has not been played for two hundred years. I shall eagerly look out for those old English plays. I doubt not that you have noticed that when these pieces are around your humble servant, Master Gawain, is in his element.

The Babes in Toyland, a musical extravaganza by your Glen MacDonough and Victor Herbert, was copyrighted here on Thursday. The Brothers Gatti, who own both the Vaudeville and the Adelphi (besides that huge neighboring restaurant, the Adelaide Gallery) will, they tell me, produce fairy plays at Christmas at both houses. Both plays are being written by Seymour Hicks, and set to music by Ivan Caryll. The present name of the Adelphi play is The Dog Trainer. I cannot say that I like this name for a fairy play. The aforesaid Gatti will not close the Vaudeville musical play, An English Daisy to be produced by your Messrs. Weber and Fields, with Pete Daley in the character in which Tom E. Murray made such a big success in this city and around the provinces.

Hicks and Slaughter's pretty fairy play, Bluebell, is to be produced in New York by Charles Frohman, who has also secured the American rights of the aforesaid play. The Dog Trainer, for James F. Powers to play the leading part. Seymour Hicks's wife, the sweet Elaine Terria, who was lately received into the Roman Catholic Church, days ago opened a Roman Catholic Church at Lewisham in Kent, in place of Lady Bancroft, who was too ill to attend. And Elaine's brother, Tom Terria, who is very much like poor William, only shorter, a few days ago at the Lyric copyrighted a new drama written by himself, and entitled (somehow so anciently), A Woman of the World. In your city in October.

To-night Beerholm Free will shunt Trilby, and will instead play The Ballad Monger, The Man and the Little Scotch tragedy, Flodder Field, until further notice. On Monday, at Field, the fashioning of a matinee in aid of the funds of the Davos Platz sanatorium for Consumptives. On the same evening there will be produced at the Kensington Theatre a new play with the old name of The Lady Killer, the title of a play produced a few years ago by Will Edoulin. The new Lady Killer has been written by J. Hickory Wood, and set to music by Frank Leo. He was, a few weeks ago, almost fatally shot by poor little Watty Allen, the Music Hall artist, who afterwards killed himself.

The most important theatrical event for next week will be the production of Edith Wharton's adaptation of Sudermann's Lebe Das Leben, at the New Theatre in St. Martin's Lane, next Wednesday. This play was originally played on Campbell, who will play in it here. Mrs. Patrick Martin Harvey, thereby verifying my recent announcement as to a histrionic combination between these two stars.

I regret to have, at the moment of mailing, the gravest news concerning the condition of poor little Dan Leno. He is now in a private asylum at Peckham, where he has his fellow patients, Tom Collins, of the celebrated Collins Trio, of the variety theatres. Collins is very bad, my old friend Leno is also in a serious condition, but there is some hope that he may pull round. It will take a long time, however. Several times during the week he has been reported dead. In the meantime both the theatrical and the funniest droll of the time. I hope to give you better news of him next week.

GAWAIN.

LONDON NOTES.

I am sorry to report that Clement Scott's health does not improve; on the contrary, his condition is causing anxiety, as he has been unable to do anything since he met with his accident at the Garrick, now nearly a year ago.

A. W. Pinero and Mrs. Patrick Campbell were present at the Coronet Theatre on Monday evening to witness Jane Hading's performance of The Second Mrs. Tanguay, and both were deeply interested. An awkward break of fire, in the first act, caused by a falling candle shade, was quietly suppressed by M. Duquesne, who played Aubrey Tanguay.

The Light that Failed finishes at the New Theatre on June 20, and Much Ado About Nothing will come to an end at the Imperial on the 27th. The visit of President Loubet to London, who will arrive on July 6, is to be signalled in the amusement world by special attractions. At the Alhambra, during the week the President is with us, the programme will be entirely French. Owing to the small space of time he will be here, the President was unable to accept the invitation tendered to him, but expressed his delight at hearing that a special French programme would be performed. Last night (Tuesday) it was settled that Miss Penrhyn, gold medalist of the Paris Conservatoire, should appear each evening to sing the famous "Marsellaise."

The gala opera performance, which will be given by command of the King at Covent Garden on July 7, the programme will consist of excerpts from Gounod's Romeo et Juliette, with Melba and Alvarez as the leading roles; Bizet's José, and Placido as the Torreador, and Verdi's Rigoletto, with Melba and Renard in the cast. The prices for admission to this performance range from \$300 each for the grand tier boxes to \$5 for the unserved gallery.

Martin Harvey starts on a provincial tour in August, prior to his sailing for New York, where he is due at the end of the year.

At the conclusion of her present season at the Coronet, Jane Hading will set out on a tour, which will extend through Brazil, Uruguay and other parts of South America. She will play a repertoire of some sixteen dramas. Le Secret de Polichinelle will be produced at the Coronet when Hading's season is concluded. JOHN PARKER.

HAVANA.

Theatrical Affairs, After a Lull, Again Resume Activity.

(Special Correspondence of The Mirror.)

HAVANA, June 15.

Save for the productions at the Albion, which, though always enjoyable, are not sufficient to appease the appetite of the theatregoer, there has been for several months a lull in attractions at other houses. But now affairs have taken a new lease of life, our three best playhouses are open, and things go merrily on.

But first I am pleased to announce the victory of the contest which, conducted by Azul y Rojo,

an illustrated magazine of this city, has just come to a close. The contest was for the choosing of the best and most popular actress, and in Rosalia Challa Herrera, Cuba's already recognized prima donna, adds yet another to her many triumphs.



SEÑORA ROSALIA CHALLA HERRERA.

Considering the fact that Cuba's charming artist is at present out of the city, while the other contestants are here, she may well be proud of the victory achieved. Azul y Rojo, in making the announcement, among other things says:

"Challa Herrera has been proclaimed to be the best Cuban artist, and she is, indeed. She belongs to an old and distinguished family of her native Cuba, and from childhood showed her taste for the stage. Where is the Cuban who cannot remember her in those aristocratic concerts of our Havana society? She was first trained in the theatre, and has since performed in many cities of Europe and America, always successfully charming her audiences and singing with 'amore' the most difficult operas. Her greatest glory, perhaps, is her sacrificing herself for her country's freedom. In foreign lands she gave many a concert to aid her struggling brothers. Advice received in this city state that Señora Challa, who is now filling an engagement at Guadalajara, Mexico, at the head of her own Italian Opera company, is meeting with great success there."

The Balaguer-Larra Spanish Comedy company, one of the best of Spain, is back in the city after a tour of the island, and is now housed in the National, our best theatre, where it is doing a large business.

Pepita Reyes, a comedy by the Quinteros brothers, though a puzzle in its nature, has scored a success. The story is like this: Pepita Reyes, from whom a large family is dependent, feels from her early youth a longing for the stage. This desire is encouraged by her music teacher, who sees in the girl unmistakable signs of talent. Pepita has a sweetheart named Victor, who objects to seeing her before the footlights, and makes her choose between him and the stage.

Believing that he will change his mind she chooses the latter, whereupon Victor leaves her in anger. Time passes on, and Pepita, who has become a famous actress, is one night in her dressing-room when Victor makes his appearance. They embrace with joy, but her sweetheart, believing that she will win him in the end, Pepita is now called to the stage and Victor is preparing to leave, when she refuses to go on until a more definite agreement is reached. Victor promises to stay until she returns, and with this assurance she goes out to finish her act.

Victor, believing, however, that Pepita will not change her mind, leaves, and she returns, surrounded by a number of admirers, she tells her lover gone. Señora Elvira Pardo, who plays the role of Victor's mother, is excellent.

The Albion has enjoyed a recent Spanish success in the presentation of El Corbete de la Partida. Blasillo, a young Spaniard, is madly in love with Pepa, who, however, is the accepted sweetheart of one Pedro. This happens during the Liberal movement which agitated Spain at the beginning of the last century. Blasillo joins the Liberal section and is appointed a cornet under the orders of Pedro. The latter, while posing as a "fire-eater," is in reality a coward; a fact well-known to Blasillo, but which he keeps a secret, not wishing to make Pepa unhappy.

During an engagement, in a fit of fright, Pedro orders retreat to be sounded, but instead, in a full blast, Blasillo gives the advance and the Liberals gain the victory. Pedro is given the credit, but Pepa learns later the truth and bestows her affections upon the worthy Blasillo. Esperanza Pastor, as Blasillo, carried off the honors of the evening, the Pepa of Señora Iris was interesting, and Fiquier as Pedro was very good.

La Mascotte, with Señora Iris in the title-role, will be presented to-night.

Biograph pictures, under the direction of Messrs. Costa and Prada, are responsible for large audiences at the Payret.

A series of concerts will shortly be given by the Sociedad de Conciertos Populares, a symphony composed of some of the best local musicians, and whose director is Señor Agustín Martín. Señora Clemencia González Moré, a local soprano of prominence, is to be the soloist.

Alexander Quiles, of this city, who has done newspaper work in the States, has been appointed dramatic critic of the Havana Post.

La Marina, the pretty Spanish zarzuela, will be sung by the Choral Society of the Vedado Club at its pretty chalet in El Vedado next Saturday evening.

A summer season of comic opera will shortly be inaugurated up at the Marti. Señor Ghell, well known here, is to be the manager.

J. ELLIS NORRIS.

STOCK COMPANIES.

Gertrude Dion Magill has been re-engaged as leading woman for the second Summer season of the Buffington Stock company at New Bedford, Mass.

The George B. Howard-Dorset company opened its third Summer season at Riverside Park, Bronx City, Ia., on June 7, to large business.

The Ferris Stock company gave an extra matinee performance at Boyd's Theatre, Omaha, on June 16 for the benefit of the Kansas City flood sufferers. Marie Pavey, leading woman of the company, will close her season on July 5 and take a rest with her manager, Miss Carmontello, at the Pavey Cottage, Macitawa Park, Mich.

Muriel Stone, who has been re-engaged to support Harry Corson Clarke next season in his

Absent Boy, has joined the Manhattan Beach Stock company for the Summer.

Gilbert Ely, who recently became the stage director of Miller and Kaufman's Stock Company at Young's Pier Theatre, Atlantic City, received very high praise from the local and the Philadelphia papers for his exceedingly good work in putting on a version of Resurrection last week.

The Hunter and Bradford Stock company is now playing its second Summer season at Worcester, Mass., to good business. The company is in its fourth week and has presented so far The Little Minister, Too Much Johnson, Jim the Penman, and Christopher, Jr.

The Duquesne Summer Stock Opera company at Pittsburgh, under the management of John H. Reynolds, opened its regular season in Balfe's Bohemian Girl last night. The roster of the company is as follows: Ethel Balch, prima donna; Margaret Robinson, soubrette; Josephine Bartlett, contralto and characters; William Corbett, tenor; John J. Martin, comedians; Harry Dixon is the director and Fin Reynolds stage-manager. Other members of the company include H. J. Seigfried, H. O. Taylor, Frank Boardman, Andrew Buckley, Louis Farber, H. McCurdy, E. F. Cochran, Sam Jacobson, Carl Merrens, Karl Kahn, Mona Eames, A. W. Garber, V. Blume, May Kahn, M. Salbach, Annie S. Schaub, Marie Hale, Myrtle Arndt, Grace Bauer, Grace Hale, May Cadman, Minnie Martrett, Maud Vernon, Jessie Collins, Mabel Evans, Leona Stevens, G. McLaughlin, Mabel Porter, Agnes Sanford, Nellie Rehill, Loretto Neeson, Dorothy Millington, and M. Faidler.

The Mortimer Snow Stock company, now in its eighth week at the Harmanus Bleeker Hall, Albany, N. Y., is meeting with success in its three former seasons. The Lady of Lyons and Hild by the Enemy are the two bills for this week. Next week, In Harry.

The Mordant-Humphrey company, of which Edwin Mordant and Olla Humphrey are the proprietors, has just closed a successful season of seven weeks at Sacramento, Cal., and will open an indefinite run. They are presenting only high-class royalty plays. The week of June 4, they produced a new play by Theodore Kremer, entitled Buried at Sea. It scored a hit, and is being booked Eastward under the direction of this company.

Rod's Stock company in Pink Dominoes opened the fifth season of the Terrapin Park Casino, Parkersburg, W. Va., under the management of Rodriguez and Epstein, on June 8, and finished the first week to the largest patronage that resort has enjoyed. The company is composed of Lola Hawthorne, Helen Ware, Madeline Winthrop, Ethel Blande, Maude Gray, George Irving, Leander de Cordova, Frank Reicher, Fritz Adams, Frank Kendrick, and Frank Root.

Lansing Rowan, playing the leads with the Lyceum Theatre, Buffalo, has made many friends there by her conscientious performances.

A pretty and spacious Summer park theatre has been erected in Whalom Park, near Fitchburg, Mass. At present the attraction offered at the rustic playhouse is light opera, which is presented by the Whalom Opera company, with a weekly change of bill. Many well-known light operas and musical comedies have been presented, and all with complete scenery and effects and adequate costuming.

MUSIC NOTES.

In commemoration of the birth of Charles Francis Gounod a special Gounod programme was arranged for the Dusa Festival in Madison Square Garden on June 27. The second part of the programme, devoted to Gounod selections in celebration of the birth of the distinguished French composer, was charmingly executed. Dusa has laid aside his unconventional mannerisms and obtained good results from the orchestra in the grand march from The Queen of Sheba, an entracte from Philomen at Bancia, and a potpourri from Faust. Mary Howe, the soloist of the week, sang "Ave Maria" in a manner that met with a cordial reception. Later she gave "Fritemps." For a violin solo Nathan Franko beautifully rendered the "Hymn to St. Cecilia." Last Wednesday night was "composer night" at Venice in New York, and Richard Wagner was the composer chosen, the entire second part being devoted to his compositions. Shanna Cummings, who made such a hit with "Mich theure Halle," from Tannhauser, on Monday night, repeated that number, which she sang in addition to "Thaune," with Wagner's own orchestration. For the fifth week Dusa has engaged Charlotte Walker, dramatic soprano, as soloist. Miss Walker, who has won success both here and in Europe in grand opera, has the most dramatic voice yet heard in the Garden. She will sing the selections from the works of Donizetti, Bellini, Mozart, Meyerbeer, Berlioz, Von Weber, and Verdi. Verdi is the composer chosen for from a number of the more popular operas of this composer will be heard. On Sunday evening William C. Carl, the organist, will leave New York on July 6 for Dawson City, Alaska, where he will give a series of organ recitals.

Creators and his Italian band met with the usual enthusiasm at the St. Nicholas Summer Garden the past two weeks. At present they are giving an engagement at Steeplechase Park, Coney Island.

The Syracuse Singsong festival at Syracuse, N. Y., June 22, 23 and 24, was largely attended by the German singers of the State. Fifteen societies contested for the singing prizes.

The New York German Conservatory of Music held its graduating concert in Mendelssohn Hall Thursday evening. Fifteen students received certificates and diplomas were awarded to twenty-three graduates. Elsie Byk and Emma Wheeler received gold medals.

The latest celebrity engaged for the Metropolitan season is Poi Placon, the famous basso. Karlruhe and Bayreuth, has been engaged by Heinrich Corried to conduct the performances of the Wagner operas at the Metropolitan Opera House next season.

Kun Arpad, an eight-year-old Hungarian violinist, will appear as a soloist at the Dusa concert in Madison Square Garden on Wednesday evening.

OBITUARY.

Franz Rempperts, the basso, died in Zurich, Switzerland, on June 24, after undergoing a surgical operation for a malady of the kidneys. Mr. Rempperts was born in Dusseldorf sixty years ago and came to New York in 1870. From that time until about four years ago he was prominent among local concert singers. He was compelled to retire then on account of illness.

George Dittmar, the manager, died in London, Eng., on June 20. For a number of years Mr. Dittmar was in partnership with his brother, Charles F. Dittmar, in the musical director, Charles F. Dittmar, Hindley, The Day Train company, and The Captain's Mate company. For the last seven years he was associated with Buffalo Bill's Wild West Show. The remains were buried at Kingston-on-Thames.

John Frederick Cook, the actor, died in Denver, Col., on June 26, of consumption. He suffered a hemorrhage while in the street and was taken to the Emergency Hospital, where within an hour he died. His last appearance was with Jane Coker's company in Lord and Lady Algy. He is survived by his wife, whose home is in Elizabeth, N. J.

Samuel Vernon Steele, for many years a prominent dramatic and musical critic in Chicago, died in that city on June 27. He was fifty-four years old and had been connected with the press of Chicago for thirty-five years.

Charles E. Fillabrow, a magician, died in Salem, Mass., on June 28. He was sixty-nine years old, and made his first professional appearance at Newburyport in 1854.

George E. Murphy (dude), Actors' Society.

MARSHALL P. WILDER MARRIED.



Marshall P. Wilder was married in this city on June 24 to Sophie Cornell Hanks, of Brooklyn. The news of the wedding filled Mr. Wilder's several thousands of friends with astonishment and for a time it was suspected that the genial humorist had engaged in perpetrating a huge hoax. Such, however, was by no means the case. The man who has smiled with millions is married at last.

The ceremony was held on Wednesday afternoon in the studio of Colonel Theodore C. Marceau, and Colonel and Mrs. Marceau and James Young, the actor, were the only witnesses. The officiating clergyman was the Rev. Dr. Houghton, of the Little Church Around the Corner. Mrs. Wilder is the daughter of Dr. E. F. Hanks, President of the Hanks Dental Association. She is an accomplished musician and has been prominent for several years in Brooklyn society. After the ceremony Mr. and Mrs. Wilder started for New England on their wedding journey.

EXHIBITION DAY AT THE LEAGUE.

Though it was stormy a good attendance yesterday afternoon at the League was a compliment to Madame Hogue, chairman of the day. "Aunt Louisa" presided in her usual witty manner. An interesting original paper was read by Amelia Weed Holbrook. Maud Beckwith read "Rhyme of the Duchess May" in effective, dramatic style, and for an encore a little French poem. Two songs by Miss Merillies delighted her auditors. Fanny Barnhardt Leighton gave "A Spinning Wheel." "Le Premier Poupillon" and "Becalmed" were the titles of two readings that Elouina Oldcastle read with intelligence, dramatic strength and fine enunciation. The "belle" of the afternoon, the one man programmed, David Lyon, sang "Call Me Back" and "Lazily, Drowsily," in a rich, well cultivated voice that greatly pleased. Suzanne Westford was the efficient accompanist. Emma Fieldblock was heard in a clever French recitation, "C'est le Vent," and Mrs. A. C. Poté closed the programme with the wailing scene from Henry V. Next Monday, Literary Day, will be in charge of Elouina Oldcastle. The July dramatic meeting is to be conducted by Maria Ballou.

FLORENCE HAMILTON.

On the front page of THE MIRROR appears a portrait of Florence Hamilton, an actress of wide experience. Miss Hamilton enjoys the enviable record of never having missed a performance during the twelve years in which she has been on the stage. She was for many Summer seasons leading woman of the theatre at Peak's Island, Me., where she is still well known and popular. During the last six seasons she has been featured at the head of Corse Payton's Stock company. Last Summer Miss Hamilton was a member of the company at the Théâtre Français, Montreal, where she played a great variety of parts and became popular. Among the most successful of her roles are Mrs. Balston in Jim the Penman and Rachel in Held by the Enemy, though her work as Maslova in Resurrection was such that a prominent manager has engaged an English playwright to write for her a play which in the near future, it is said, will be produced. Mr. Payton has offered Miss Hamilton a re-engagement for next season.

JULIAN MITCHELL IN TOWN.

Julian Mitchell arrived in town last Thursday from Chicago, where he has been ardently working for the past six weeks upon his latest production, Babes in Toyland. This new extravaganza has scored a tremendous hit at the Grand Opera House in the Western city, and Mr. Mitchell expressed himself as eminently satisfied with the results attained on the first night. He will now go to his farm at Long Branch for a month's recreation and will then return to this city to begin rehearsals with the number two Wizard of Oz company. It will be Mr. Mitchell's aim to make the production as nearly as possible a duplicate of the original. The scenery and costumes will be of the same elaborate nature, and a company of eighty-three people will be enlisted in the production.

KENDALL'S SON GRADUATES.

Roy A. Kendall, the fifteen-year-old son of Ezra Kendall, the comedian, graduated from the grammar school at Mount Vernon, N. Y., on June 26. The lad evidently takes after his clever father, as he delivered a humorous recitation, called "Reminiscences of Exhibition Days," that kept the audience in a roar from beginning to end. The local paper gave him a fine send-off, which he will be able to use as a press notice later on if he follows in his father's footsteps. Roy is the oldest of the six handsome boys that call Ezra Kendall and Jennie Dunn "papa" and "mamma."

MANAGER GLEASON HELD.

T. B. Gleason, manager of the Bush Temple of Music, Chicago, was held to the Federal Grand Jury in that city on June 24, charged by Charles H. Sergel, the publisher, with having presented a copyright play without the consent of the owner. The play was produced by Mr. Gleason under the title of "The Prince of Quitters." Mr. Sergel claims that with the exception of several musical numbers introduced it is identical with a play owned by him entitled Captain Racket.

THE RUN OF THE VOYAGERS.

The Voyagers, the musical comedy written by Frieda P. Cohen, has just terminated a successful six weeks' run at the La Salle Theatre, Chicago. Owing to previous arrangements made at this house, the engagement was terminated after one of the longest runs that any previous piece has had at this house. According to the critics who reviewed the Voyagers, it was produced in an elaborate manner, and they united in saying that the music was as catchy and pretty as most anything in the same line put on in Chicago. The writer is a young Chicago woman, and this, her first effort, indicates that she has talent in this direction, and it is one of the few instances where a woman has written both the book and music of an opera, as was done by Miss Cohen in this case. Many offers have been made for the road rights, but none accepted. The company presenting the comedy included Dave Lewis, Mayme Gehrue, Charles Buckhart, Gertrude Vaughn, George Austin Moore, Byron Bront, Frank Hayes, Genevieve Logan, and Robert Mansfield.

REFLECTIONS.

Pat Conroy, of Conroy and Mack, has fallen heir to a small fortune by the death of an uncle in Ireland, his share of the estate amounting to \$250,000, it is said.

The Volunteer Parson, a play by Edyth Totten, had its first production on any stage at the Music Hall, Perth Amboy, N. J., on June 22, by the Edyth Totten Stock company. The play was put on for three nights, but it scored so strongly that it was continued throughout the week.

Mazie Trumbull reached the city last Friday, looking hale and hearty and ready for the coming season's work. She will again head the female contingent with The Irish Pawnbrokers.

Arthur C. Alston has leased Tennessee's Parson to Dick Forria for use by the Ferris Comedy company in certain cities in Indiana, Illinois, Wisconsin, Missouri, and Kansas.

The Colonial Comic Opera company is playing to good business at Lakeview, Mass., the season being for twelve weeks. The leads are sustained by Joseph Smith, tenor; William Macfarlane, baritone; Marie Tyler, soprano; Margaret Baxter, contralto. James Gilbert is the manager and Frederick Intrepid musical director. Ira Diavolo, La Mascotte, Maritana, Bohemian Girl, etc., are in the repertoire. Joseph Smith, the tenor, fell from a platform at the rear of the stage on June 25 and broke his arm. He was taken to St. John's Hospital. Macfarlane assumed the title-role in Fra Diavolo at two hours' notice and made a hit.

Ida Marie Rogers, formerly with the Dazzler company, is at her home in Lowell, Mass.

Robert Hyman and Marie De Trace, both members of the Eclipse Park Stock company, St. Louis, were married in that city on June 25.

Florence Worden retired from The Runaways company on Saturday. She has been engaged to appear in support of E. H. Sothern next season. The Appellate term of the Supreme Court handed down a decision on Saturday in favor of John H. Springer, proprietor of the Grand Opera House, in the suit brought against Mr. Springer by Fire Commissioner Sturgis to enforce the law regarding standees in the isles and passages of the theatre.

Helen Lee, the actress, who in private life was Mrs. Helen Louise Soule Ferguson, was married at Green River Hot Springs, Wash., on June 24, to Charles Edward Kioeter, Jr., manager of the Tacoma Daily News.

Joseph Weber has gone to his retreat among the Thousand Islands for a month's rest.

The Earl of Pawtucket, at the Manhattan Theatre, is the only performance not of a musical character now on view in New York.

Howard Paul has arrived from England for his annual visit to New York and the White Mountains. The veteran cosmopolite is in good health and spirits, and is busy preparing a series of articles on special American topics for the foreign journals with which he is connected.

John H. Gilbert, the comedian, will retire from the cast of The Runaways, at the Casino, on Saturday night.

Susan Drake, late of the Florodora company, arrived in Paris last week after a vacation tour through China, India and Ceylon.

Wedge and Nowell, who played leading juveniles at the Girard Avenue Theatre, Philadelphia, has been signed by Sullivan, Harris and Woods to originate the leading role in Rachel Goldstein, playing the opposite to Louise Beaton, who will be starred in the play. Mr. Nowell's work during the past season has received most favorable comment from the Philadelphia newspapers and public, and his present plans include a tour in a romantic play during the season of 1904-05 which he will either be starred or made a strong feature.

E. W. Bromfiow is in the city after a six weeks' trip to Chicago and St. Louis.

E. J. Connelly's engagement with Peggy from Paris will conclude at Boston on July 4. He then will enjoy his annual fishing trip.

Ned Nye was obliged to cancel his engagement with The Belle of New York at St. Louis, Mo., owing to severe illness.

Victor Morley, who scored with Grace George in Pretty Peggy, has gone into musical comedy and made a hit as Artie in The Prince of Pilsen at the Broadway Theatre, where he has been playing the past week.

Elfrida A. Bingham has been appointed dramatic editor of the Mail and Express.

Kirke La Shelle is devoting his time at present to dramatising Owen Wister's "The Virginian," more than two hundred thousand copies of which have been sold.

Elsie Leslie is considering an offer to star next season in a successful play.

TRANSATLANTIC TRAVELERS.

Among the passengers who sailed on the Occident for England to-day, Tuesday, June 30, are Lee Shubert and Frank Hennessey. They will be away from New York two months, during which time Mr. Shubert will see the first performance in English of The Sweet Girl. He will also arrange for the London production of The Runaways, and will take a trip to the English provinces to see the latest musical comedy produced by the author and composer of A Chinese Honeymoon, the American rights of which are owned by the Messrs. Shubert.

Carlotta Nilsson will sail for London this week, returning early in August.

Norman MacDonald sailed for England June 24 on the Majestic. He will return to America in August.

Ben Greet's Woodland Players, who have been presenting As You Like It through the country, sailed on the Philadelphia last Wednesday, June 23, for England. Mr. Greet remained to wind up the details of the season closed and to plan for further appearances of the company. Those who sailed were Mr. Anderson, Mr. Drewitt, Mr. Fields, Miss Jones, Mr. Kennedy, Mrs. Kennedy, Miss Mahomed, Miss McCullohlin, Miss Taylor, and Mr. Warren.

William C. Carl will sail for Europe on Saturday, July 4, to visit Alexander Guilmont at his villa at Meudon, France. He will tour Italy and will return home in September.

F. C. Whitney sailed for Europe on the Philadelphia last Wednesday, June 24, accompanied by Stanislaus Stange and Julian Edwards, who are to travel with Madame Schumann-Heink this Summer with a view to consulting her about the opera they are to write for her and in which she is star next season under the management of Mr. Whitney.

Mabel Talliaferro, accompanied by her grandfather, Richard Barriscane, sailed on the Campania on June 27 for a tour of England, Ireland and France.

Erroll Dunbar will sail to-morrow (July 1) on the St. Paul for Europe, returning Aug. 23 on the New York.

Charles B. Dillingham sailed from England for New York on the Kronprinz Wilhelm last Wednesday.

THE BROOKLYN STAGE.

One of the greatest successes the Orpheum Opera company has had this season was that of Alice Neilson's The Singing Girl, last week's offering. Packed houses were the rule throughout the week. Edna Bronson easily captured her following by the delightful conception she gave the role of Greta. As the prettily, awkward singing girl she was most acceptable, but in the garb of a boy her chief charm lay. She played the part without any affectation or exaggeration, and captivated every one in her catchy songs. Harry Dale greatly pleased in his dual role, and Robert Lett, as Prince Pumpernickel, was quite the affected beau, winning decided appreciation. That Herman Hirschberg would make a capital impression on the Dutchmen surrounding the role of Aufpasen, was a foregone conclusion; his name was sufficient. George Tenney capably filled the character of Count Otto. Edward Metcalfe did not quite uphold Duke Rudolph's character, and as Marie, the bride, Ida Niles did not create a very favorable impression. The chorus showed more spirit and energy than usual, and the costumes and scenery were all that were to be expected. The Wizard of the Nile closed the house for the Summer.

At Manhattan Beach The Sultan of Sulu has full sway. The same cast of principals and larger chorus are making this pleasing opera as big a success here as it proved to be at Wallack's. The Amphibious has had a magnificent and spectacular fireworks and destruction of Pompeii.

Last week at Brighton Beach Music Hall were Ten Tich Troupe, Jessie Couthout, Victor Moore and Pearl

Hight, Al. Lawrence, Josephine Gassman, and Pucka, Meredith Sisters, and Ollie Young and Brother. This week's bill includes Laura Clement Opera company in Our Betsy, Eddie Girard and Jessie Gardner, Ed F. Howard, Charles Brown, Grant and Grant, Vira Rial, and George and Tchow's cats.

The change of weather brought increased crowds to Brighton Beach, and the many attractions are all in full swing. The Telephone Girl is still the favorite at the Casino, where they are enjoying large and appreciative houses nightly.

Morrison's Theatre at Rockaway Beach opens this week with a capital bill, including Pulgosa, Madge Fox and company, William Cahill, Artie Hall, Terry and Elmer Trio, Joe Morris, Swan and Bombard, and Billy Myer company. Among the other interesting attractions here is Walter Deaves unique Marionette Theatre.

Last week's bill at Henderson's Music Hall included Klein, Ott Brothers and Nickerson, Laura Comstock and company, Jones, Grant and Jones, Falfrey and Hilda, Three American Stars, Yaito Duo, Barry-Wolford Trio, Nevada Farrington, the Zarnes, Joe Morris, May Walsh, Harry Linton and Lawrence Sisters, Phyllis Gilmore, Lytton and Littlefield, Emerson, Emmons and Emerson. This week Melani Trio, Hawthorne and Burt, McCune and Grant, Edwards and Rooney, Agnes Miles, Weston-Bensley and Collins, Mead and Bennett, Laura Comstock and company, Falfrey and Hilda, Orville and Frank, Yaito Duo, Lytton and Littlefield, Benson and Benson, Klein, Ott and Brothers, and Nickerson and Gilson and Counters. Lena Park, with its multitude of astonishing attractions, is doing phenomenal business, and Tilly's People Chase Park is also attracting much attention.

MATTERS OF FACT.

Anything used back of the curtain can be obtained from the Turner Company, of 107 West Thirty-ninth Street.

W. Crosbie Gill, the scenic artist, is now busy on the models of two new melodramas which will be produced in the Fall.

The Hotel, 147 West Thirty-fifth Street, offers special rates to members of the profession.

The American School Furniture Company has a number of second-hand opera chairs for sale which are in good condition.

There seems to be some misunderstanding in reference to the advertisement of Draga of Serbia which appeared in last week's Mirror. The authors, Pierre and Gerard, were not advertising for time, but to dispose of the play.

Rehearsals for singers with the West Minstrels will commence on Monday, July 6; all other performers will report July 13 in New York city. It is now the intention of Manager Ricaby to open his season in New England July 25. A new feature with this attraction, and a novelty in latter day minstrelsy, will be the introduction of an operatic burlesque in one act upon The Wizard of Oz. This burlesque has been written by Frank Dumont and copyrighted under the title of The Wizard of Oz. Manager Ricaby has sixteen singers under contract.

E. W. Dale, manager of the Famous Troubadours, a colored comedy company, gives notice that at a time booked by C. A. Burt, of the Metropolitan Theatrical Exchange, has been canceled. He is now booking the attraction himself, and may be addressed at Cape May, N. J.

Valerie Bergrer, who has decided to retire from the vaudeville ranks and will star next season in a new play, has relinquished her successful vaudeville sketches to the author, Grace Griswold, who will let them to responsible parties.

Chester De Vonde denies the report that she has been engaged by Harry Dull for his Weary Willie Walker. She continues with her own company.

John Burton, who recently closed his second season as leading man with Rose Melville in Six Hoskins, is at liberty for next season. His singing specialty is a feature. He may be addressed for the Summer at 65 Woodbine Avenue, New Beach, Toronto, Can.

Grace Welch is at liberty for the coming season. She has won praise from the press everywhere for her youth, beauty, versatility, and the strength of her dramatic work.

A. G. Delamater, who is located in Suite 501, Knickerbocker Theatre Building, as the New York representative of the Greve Show Printing Company, of Milwaukee, also represents the owners of several successful plays that will be leased for certain territory by responsible parties. These plays are all equipped with new and complete lines of special printing.

Smokers

Horsford's Acid Phosphate relieves depression, nervousness, wakefulness and other ill effects caused by excessive smoking, or indulgence in alcoholic stimulants.

CHANUT

Theatrical Glove Makers.

Largest variety of gloves to be found in the city.

Gloves to order in eccentric styles or odd colorings made in one day. Entire companies fitted out at short notice. Estimates submitted.

J. M. CHANUT & CO.

NEW YORK: 12 West 14th St., cor. 5th Ave.
BROOKLYN: 480 Fulton St., above Elm Place.

MAGICIAN WANTED
ALSO LADY ASSISTANT.

An illusionist of reputation who has appeared with his own Company in every large city on earth, wants clever magician as assistant for American and foreign tour. Also wants lady assistant and mind reader. Previous experience unnecessary, but must be fairly educated, quick, steady and weigh less than 135 pounds. Specialty artist preferred. State age, size, complexion, salary desired and give permanent address. Also want Business Manager, Agent, and specialty acts. See ad. in Clipper for full particulars. Baldwin, John Fay, E. S. Menough, Dudley please write. Address EXPERT, care New York Clipper, N. Y. City.

WANTED, YOUNG LADY

to star high-class drama, entitled My Old Southern Home. Must have ability and good wardrobe. Unsurpassed opportunity for right party. OSCAR L. ALLEN, Room 2, 108 Broadway, New York.

FURNISHED FLATS Corner Flats, 3 light rooms and bath, \$12, \$14. Small Flats, 3 light rooms, \$7. All clean and comfortable. ALEXANDER, 254 W. 40th St., New York.

SHOW PRINTERS having paper for Rhea's production of "Josephine, Empress of the French" please state quantity, price, etc., to A. R. HAVEN, 41 Eagle St., Rochester, N. Y.

STAGE DANCING TAUGHT correctly half rates during summer months. Private lessons with music. Acting, singing, back and wing sketches arranged, chorus coached. PROF. W. S. REEVES, 180 Broadway, cor. 15th St., New York. Always open.

WANT FIRST-CLASS OPERA. Aug. 15th to 30th. New Temple Grand Theatre—just finished. Must be top-notchers. Name straight price—no big stage, modern. Handle your scenery. Also open time. ED. C. KEITH, Creston, Ia.

YOUNG COLORED GIRL, quiet, quick, good-tempered. Excellent city reference for honesty and reliability. Desires work as maid, house or theatre. Lives at home. Address RELIABLE, care MIRROR.

MELODRAMA Given free for 8 months to reputable manager who will produce B. Scenes in New York. Inquire STEIN, 49 Lexington Avenue, near 43rd Street.

FURNISHED FLATS TO LET. Nicely furnished—clean, bright, airy. Bath, \$7.00 and \$12.00 a week. INQUIRE STEIN, 49 Lexington Avenue, near 43rd Street.

JACK HOFFER HAS IN NO connection with the Appleton Theatre since April 2. Address all correspondence to APPLETON THEATRE CO., Appleton, Wis.

NEW YORK THEATRES.

Manhattan Theatre Broadway and 41st St., New York.
Evgs. at 8:30. Mats. Wed. and Sat. at 2:15.
The Reigning Comedy Success.

The Earl of Pawtucket

MAJESTIC Broadway and 50th St., Grand Circle, New York's Finest Theatre.

Wizard of Oz

With MONTGOMERY and STONE.

Evening 8 sharp. Mats. Wed. and Sat. 2.

BROADWAY THEATRE Broadway and 41st St.

Evgs. at 8:30. Mats. Wed. and Sat. 2.

Special prices Wednesday Matinee 50c. to \$1.20.

Henry W. Savage's New Musical Comedy Success.

Prince of Pilsen

By Pixley and Laders, authors of KING DODO.

PASTOR'S

Continuous Performance.

14th Street, between 3d and 4th Aves.

30 and 38 Cts.

Callahan and Mack, 4 Sully Family, Annie Hart Folly Trio, Maynard and McDonald, The Lovetts Krug and Stange, Meyer and Mason, Renner and Goudier, Edith Richards, Steinert and Thomas, Chas. H. Duncan, Herbert Magician, The Vitagraph.

\$15 SERGE SUITS \$6.49

Men's \$12.00 Serge Suits, \$4.99.
Men's \$25.00 Serge satin-lined Suits, \$8.99.
Men's \$12.00 Cashmere Suits, \$4.99.
Men's \$15.00 Cashmere Suits, \$6.49.
Men's \$18.00 Cashmere Suits, \$7.49.
Men's \$10.00 Youths' Suits, \$3.99.

CAPRON, 207 Flatbush Avenue, Brooklyn

WANTED.

Location for first-class Opera or Stock Company July and August.

Wire or write at once.

CHAS. DELAND,

114 West 40th St., New York.

Little Miss Robinson Crusoe

COMEDY DRAMA IN FOUR ACTS.

Soubrette Lead.

A NO. 1. LOW COMEDY IRISHMAN.

Cast—7 MEN, 4 WOMEN. Excellent plot—Climaxes remarkably strong and catchy. Play full of novelties, and surprises. Ready to negotiate with responsible Managers and Stars. C. Walcott Russell, Cottage City, Mass. Lock Box 457.

SCENERY

W. CROSBIE GILL,

SCENIC ARTIST

Third Avenue Theatre, New York.

ANILINE DYE SCENERY.

A Leading Man Wanted

Not to act, but to Lecture on a Scientific Mechanical Exhibition that caters to a very refined and intelligent audience. A steady Summer engagement to the right person. Call or address

F. R. BLITZ,

Morris "Volcano" Exhibition, Coney Island.

WILL INVEST

HALF INTEREST IN PLAY.

Must be well-known, with scenery and paper and well booked. What have you? State particulars or no attention paid. "R. M." Mirror.

My Lady Peggy Goes to Town

for the United States can be negotiated only through the author.

FRANCES AYMAR MATHEWS,

Somerville, New Jersey

Actors and Managers can communicate directly with American Dramatic Authors by addressing them at

American Dramatists Club

114 WEST 40TH STREET, N. Y.

By sending particulars of their needs to the Secretary (Charles Bernard), as above, general notice will be issued to the members. Information also as to proprietary plays already produced.

MANAGERS OPERA HOUSES,

Northwest Territory, U. S.

Mr. Frank C. King has purchased the sole rights to the famous comedy, *Old Farmer Hopkins*, with its original printing, etc., for season of 1904 in your territory. No infringement on his rights will be tolerated. Frank Davidson, 50 Hathaway St. Cleveland, O.

Voice Culture MRS. R. F. KELLEY prepares

for Opera, Vaudeville, etc.

Songs taught professionally.

Terms moderate. Large, cool music-rooms.

230 W 36th Street, New York.

FURNISHED FLATS TO LET to the Profession.

Three and four

rooms, all light and airy. Rent from \$6 to \$8 weekly.

Inquire of JANITOR, 20 West 26th Street

PA.-CHAMBERSBURG.

Rosedale Opera House

Under new management. Managers having booking, please rebook. House opens Sept. 15. Wanted. First-class attractions. SHINABROOK & GROVE, Mgrs.



THEATRES AND ROOF-GARDENS.

Keith's Union Square.

Howard Thurston's engagement has been definitely extended and he shares the headline honors with Frederic Bond and company, who appear in a condensed version of My Awful Dad. Others are Joe Flynn, the Three Hickmans, Howe and Scott, Polk and Kollins, Silvern and Emerie, Howard and Burke, Josie and Willie Barrows, Tommy Baker, Reese Brothers, Bean and Hamilton, Natsume, and the vitagraph.

Tony Pastor's.

Callahan and Mack head a bill that embraces Cook and Sylvia, Annie Hart, Folly Trio, Maynard and McDonald, the Lovitts, King and Stange, Meyer and Mason, Rennie and Gaudier, Edith W. Richards, Charles H. Duncan, Charles H. Herbert, and the vitagraph.

Proctor's Fifth Avenue.

Pink Dominoes is the offering of the stock company this week, with Florence Reed, Charles S. Abbe, Wallace Erskine, Paul McAllister, George Friend, Eva Vincent, Lois Taber, Margaret Kirker, Loretta Healey and others in the cast. The olio features include Al Lawrence, Martine and Balmo, Pompeii, Leo Miers, and the kalatechnoscope.

Proctor's 125th Street.

The stock company presents On Probation, with a cast embracing Adelaide Keim, Willard Blackmore, Sol Aiken, Verner Clarges, George E. Bryant, Robert Milton, Laura Stone, Lorna Elliott and others. Frank E. Rudolph and the kalatechnoscope appear between the acts.

Proctor's Twenty-third Street.

Hilda Thomas and Lou Hall in The Lone Star, and the Meeker-Baker Trio are prominent in a bill that embraces Holden and Florence, Hayes and Wynne, White and Bancroft, Kennedy and James, Hughes McVey, Owley and Randall, Matthews and Ashley, Diamant Trio, Larkins and Patterson, and the kalatechnoscope.

Hurtig and Seamon's.

The bill includes Charles B. Ward and company, Avery and Hart and company, the Allison, Madame Redan and company, Dorsch and Russell, Esler and Webb, Agnes Mahr, Daley and Levere, and the kinetograph.

St. Nicholas Garden.

The bill includes Ollie Young and Brother, Hilda, Sisters Delmore, Caron and Farnum, James and Bonnie Farley, Leavitt, the juggler, and others.

Paradise Gardens.

The programme remains the same as last week and includes Riccabona's horses, the Four Nightons, Franco Piper, Mr. and Mrs. Chamberlain, the Hoosier Zouaves, Galletti's monkeys, Wilton Brothers, Sherman and De Forrest, and Punch, Judy and Company.

Lion Palace.

Mathews and Law, Bohemian Trio, Hopbit and company, Tyrolean Quintet, Delisle and Hall, James Brockman, Four Musical Rogues, Viola, and Edna Davenport make up the bill.

THE BURLESQUE HOUSES.

DEWEY.—The New Henry Burlesques, with two burlesques and an olio, is this week's attraction.

LAST WEEK'S BILLS.

TONY PASTOR'S.—McWatters and Tyson and their little company headed the programme in the diverting sketch, Scenes in a Dressing Room. Both principals put plenty of life into their work and their act goes with dash and ginger. The scenic effects and the illusion are very pretty and add materially to the general effect. The McNulty Sisters sang and danced with their accustomed skill. Talkative Miss Morton aired her views on men, women and things in general, with much success. Jean Barrimore, assisted by Leslie Lyman and George Morgan, appeared in a sketch called Mam'zelle Mephisto. The plot deals with a youth who has a dream in which he has a meeting with a fairy. They have a long conversation, the fairy disappears and the young man wakes up and quotes Shakespeare. Leslie Lyman looked fetching in her suit of red tights, but the sketch needs brightening. Wood and Ray made as big a hit as any one on the bill with their nonsensical act. The male member of the team is very quick and used a gag in reference to the wet weather that took the house by storm. Belle Hathaway's monkeys and baboons pleased immensely. The animals show evidence of careful training and the act is brisk and lively. Joe F. Willard and Victoria Wilcox were seen in a new sketch called Don't Look. It deals with a very bashful youth who goes in bathing. He has a bathing suit on, but when the girl in whom he is interested comes along he hides behind a bush and converses with her while she has her back turned toward him. He proposes to her by means of a fishing pole, and is accepted. The skit is amusing and was well played by Willard and Wilcox, who are clever artists. John F. Clark, Casmore and Florence, Harrington and Martell, Hilton and Clarke, Dalton and Zella, Wilbur Amos, Mike Scott, and the vitagraph were also on hand.

KEITH'S UNION SQUARE.—Howard Thurston continued to mystify large audiences with his new and startling illusions, all of which were heartily applauded. Sidney Wilmer and company appeared in Wilmer and Vincent's sketch, A Thief of the Night, which was seen some weeks ago at another house in this city. It has been elaborated somewhat and is now even funnier than before. Mr. Wilmer was ably assisted by Olive White, Sarah Grand, Jay H. Wilson, and Ed Hartley. The laughing bit of the bill was made by Hines and Vidon. Nat Haines' fertile brain is still at work, and he rattled off rapid-fire gags with the quickness of a Gatling gun in full action. Most of his jokes are regular "button-burners," and he never gives an audience a

chance to recover from one big laugh before he hands out another just as good. Jennie Yeomans, who is in better form than she ever was, was uncommonly successful with her songs and patter. She wore a very becoming costume and her act was a hit from start to finish. Le Roy and Le Vanion did some very amusing work on the horizontal bars, and proved themselves accomplished gymnasts as well. Corbly and Burke had a good assortment of jokes that took splendidly. Harry Brown, a favorite warbler of eon songs, had a new collection of encore-bringers. Leslie Brothers combined fun and music in agreeable proportions. Selbini and Grovini, in a novelty act; Coates and Grundy, with their entertaining specialty, The Watermelon Trust; Harry Antrim and Yetta Peters in A Meal Under Difficulties; J. B. Huber, the armless artist; Hoey and Austin, comedy duo, and the vitagraph and stereopticon were also in the programme.

PROCTOR'S TWENTY-THIRD STREET.—The chief funmakers were Flo Irwin and Walter Hawley

the hands and elbows, but with the feet and knees as well. Their work is pleasing in the extreme. Belmont's comedy is diverting and he introduced a fake lifting trick with two boys and a chair that brought down the house. Harry and Sadie Fields, who understand the typical East Side Hebrew character thoroughly, made a big hit in their sketch. Mr. Fields' parodies were encored and the Yiddish dance at the finish was warmly applauded. A sketch by Charles Phillips and Susie Leighton, comedy work by Hafford and Worth, Irish gags by Bert Baker, juggling and hoop rolling by Townsend, acrobatic stunts and very old jokes by Marion and Pearl, songs and dances by the Chaffin Sisters, magic by May Kamochi, and new pictures on the kalatechnoscope rounded out the bill.

PROCTOR'S 125TH STREET.—The stock company appeared to great advantage in The Lottery of Love, the comedy that had such a long and prosperous run at Daly's Theatre. The leading role of Josephine was admirably handled by Adelaide Keim, who grows in popularity with the Harlemites with each succeeding week. Her charming personality is admirably suited to such roles as this one, and she made the most of her many opportunities. Willard Blackmore, the new leading man of the company, was excellent as Adolphus Doubledot, and Sol Aiken shone as Buttercorn. Mary Davenport as Mrs. Sherramy, dainty Cecylie Mayer as Diana, H. Dudley Hawley as Dangerous, George E. Bryant as Captain Merrimac, and Lewis Bond, C. Russell Sage, Harry Bourjohn, and Marion Mathey all did their share to make the production pleasing. Lynn Weicher and the kalatechnoscope were the vaudeville features.

PROCTOR'S FIFTH AVENUE.—A Prodigal Father was successfully presented by the stock company, with Florence Reed and Charles S. Abbe in the leading roles. Wallace Erskine, Paul McAllister, George Friend, and Loretta Healey did good work. Others in the cast were Albert Roberts, Hugh Ford, Lois Taber, Lorna Elliott, and Esta Wynne. May Evans made a hit in the olio with her whistling. George Toeman also met with favor in his German specialty. Others were De Foy Sisters, Resette and Wilson, Grace Fitzgerald, Donar, the magician, and the kalatechnoscope. Business was very large.

HURTIG AND SEAMON'S.—Avery and Hart are prime favorites at this house and scored heavily. Although still using material made familiar by Williams and Walker, so well do they handle it that they do not suffer by comparison with that

era. The bill was headed by Hayes and Sulta, who were very successful with their singing and dancing specialty. Owley and Randall afforded much amusement with a burlesque juggling act. James Brockman did very well with his songs and mimicry. Nice and Coy can hardly lay claim to the attribute suggested by the second name, but otherwise fulfill expectations. They sing well and put a vim into their dancing that insures success. L. P. Adams and company in tricks of magic; the Monterey, bar experts; the Four Musical Rogues, and the Tyrolean Quintette also added to the enjoyment.

PARADISE GARDENS.—Edith Helena, the girl with the phenomenal range, was added to the bill last week, and her bird-like notes aroused great enthusiasm. The hold-overs, all of whom were well received, were Riccabona's horses, the Four Nightons, Mr. and Mrs. Chamberlain, with their remarkable jasso-throwing act; Sherman and De Forrest, whose engagement has been indefinitely extended; Galletti's monkeys, Franco Piper, Wilton Brothers, and Punch, Judy and Company.

ST. NICHOLAS GARDEN.—Crestore and his band finished a two weeks' engagement on Sunday evening, having created a genuine sensation at every performance. The band opened yesterday at Steeplechase Park, Coney Island.

The Burlesque Houses.

DEWEY.—The innocent Beauties drew good houses last week. Tom Jenkinson the wrestler, was a special feature. In the olio were Fisher and Clark Foster and Foster, Cook and Sylvia, D'Estelle Sisters, Yamamoto Brothers, and Cliff Gordon. The entire company appeared in a burlesque called A Hot Night in the Alley.

INDEPENDENT BURLESQUE CIRCUIT.

Several managers of burlesque companies have become dissatisfied with the manner in which the "Wheel" is being turned to the advantage of certain parties, and as a natural consequence several of the "spokes" have fallen out. In other words, the managers who are not satisfied with the way things have been going have organized an independent circuit, with a view to getting just returns on their investments. The new movement is headed by Frank B. Carr, a burlesque manager of many years' standing, and he has rallied around him a number of his fellow-sufferers, who will do everything in their power to make the new organization a success. The list of houses controlled by the independents is headed by the Howard Athenaeum, Boston, and includes theatres in Providence, Manchester, Lowell, Fall River, Hartford, Bridgeport, New Haven, Springfield, New York, Brooklyn, Philadelphia, Cincinnati, Indianapolis, Louisville, Chicago, St. Louis, and Cleveland. Among the companies enrolled are The Thoroughbreds, Jolly Grass Widows, Indian Maidens, City Club, May Howard Burlesques, Topay Turvy, In Gay Parse, Watson's Orientals, Big Sensation, Bowery Masqueraders, New York Girl, Innocent Maids, Night Owls, Innocent Beauties, Broadway Burlesques, Sisters of Opium, and others. The progress of the new movement will be watched with great interest. There are good men and plenty of money behind the scheme, and a big fight may be looked for.

LEW DOCKSTADER'S SEASON.

Lew Dockstader and his new minstrel company are now busily rehearsing for the opening, which will occur at Elizabeth, N. J., on July 4. The company will number about eighty people and will include the Hoosier Imperial Cadet Band of thirty pieces, the American Military Band of twenty-two, and an orchestra of twenty. The laughmakers are Lew Dockstader, Carroll Johnson, Neil O'Brien, and Eddie Leonard. The principal vocalists are Fred V. Bowers, Manuel Roman, John Early, Harry Ellis, Ora Weller, James Bradley, William H. Hallett, and James Wallace, assisted by a large male chorus. Max and Eddie Ford, the Opium, and other wood and shoe dancers, will be in the olio. The scenery for the first part and the numerous spectacular effects are by Louis Young, and are said to be the most pretentious ever put together in this country.

PERFORMERS GO ON STRIKE.

A number of vaudeville performers employed at Rob's Casino, North Beach, L. I., went on strike last week, because a young woman who was mentioned in connection with a famous murder case was on the bill. Walking Delegate Devoe and Business Manager James L. Barry of the Actors' National Protective Union, warned the management that if the woman in question appeared the others would quit. The manager refused to discharge her, and the other players packed their trunks and left. Some of the performers may have needed work badly, and the giving up of a week's engagement may have entailed hardship. However, they have the consolation of having put the stamp of disapproval upon the engagement of a person whose only claim to recognition is her notoriety.

A NEW AIR-SHIP.

Among the many novel illusions and attractions at Coney Island this season is a new "air-ship" which is worthy of more than passing notice. It is located in Tillyou's Steeplechase Park and is the invention of Willard Lee Hall, whose name it bears. The "ship" consists of cars, twelve in number, which are built to resemble a typical air-ship, and which are suspended from an overhead track and are moved through a tunnel 287 feet long, on the sides of which are suspended a continuous scenic panorama on 2,200 feet of canvas. Novel electrical effects of rain, snow, wind and sand storms are passed during the journey, giving an illusory effect that is very realistic.

LULU NICHOLS IS ILL.

Lulu Nichols, of the Nichols Sisters, is recovering from a serious illness at the sanitarium of Dr. Rhennie, at Harrison, N. Y., and hopes to resume work early in August in vaudeville. Miss Nichols asks The Mirror to inform her friends of her address, and makes a special request that while they are enjoying themselves at the various summer resorts that they may steal a few moments to write to her, as she is very lonely. A cheerful letter now and then is one of the best helps to an invalid on the road to recovery, and Miss Nichols has so many friends in the profession that her mail is sure to be heavy if those who are interested in her pay heed to her simple request.

TWIN BABY ELEPHANTS BORN.

"Big Liz," an elephant belonging to Frank C. Bostock, gave birth on Wednesday morning last to twin babies, each of which weighed in the neighborhood of 300 pounds. They were named "Reliance" and "Shamrock III." "Reliance" died one hour after birth, to the great grief of its mother, who began at once to make a special request that she be allowed to care for the greatest care on Little Shamrock III. "Big Liz" is thirty-two years old and weighs two tons. The father of the twins, "Jumbo II," died in Cleveland two months ago. The body of the dead baby will be prepared for exhibition by a taxidermist.

CHARLOTTE PARRY TO REAPPEAR.

Charlotte Parry, who made her debut in vaudeville several years ago as a mimic and met with instantaneous success, but who retired from the stage at her marriage to a business man of Minneapolis, has returned to New York with a view to resuming her work before the footlights. Miss Parry's married life was happy in the extreme and the death of her husband was a severe blow to her. At the time of her retirement Miss Parry was a formidable rival of Cissie Loftus, and as she has prepared a new series of imitations she will have no difficulty in re-establishing herself as one of the foremost entertainers in vaudeville.



Photo by F. E. Price.

LEONA BLAND.

THE MIRROR presents this week an excellent likeness of Leona Bland, of Howard and Bland, the clever team who have made so distinct a success in the farce, A Strange Boy. Miss Bland has had a thorough experience in all branches of dramatic work and has played leading ingenue and soubrette roles in a way that has won emphatic praise from competent critics. In A Strange Boy she plays a matron and a child character, and the quickness and completeness of her

change from one character to the other always creates favorable comment. In many cities in which she has appeared many wise people have claimed that two such distinct roles could not be played by one woman. Miss Bland, however, is very versatile and is rather proud of her ability to mystify her audiences in this way. Howard and Bland have had a very successful season and have already booked nearly all of their time for next year.

In the farce, Caught with the Goods. There is no plot to speak of in the skit, but it is filled with amusing lines and kept the large houses in a constant roar. Miss Irwin, who is to star next season in the plays made popular by her sister May, was in fine form, and it will not be hard for her to duplicate the success made by her clever sister. Mr. Hawley was a good foil for her in their vaudeville sketch and shared the honors in bringing out laughs. James Richmond Glenroy, with a new pair of emerald coverings for his hands and several new and very jolly "whizzes" was taken right into the hearts of his audiences. He always manages to have some good new material, and on this occasion by special request he revived his famous epigrams, which went even better than ever. The Misses Delmore played and sang charmingly. They are refined and clever and are always sure of appreciation from discriminating audiences. A novel specialty was presented by Keeley Brothers and Belmont. It consists of a series of tricks with punching bags by the Keeleys and a few comedy interpolations by Belmont. The Keeleys are more than expert, and they show that the bag can be punched in many ways, not only with

clever team. The Exposition Four pleased exceedingly with their musical offering and were kept busy responding to the numerous and hearty encores. Boyce and Wilson created no end of laughter with an act that is lively enough to arouse the most disinterested spectator. The Everett Trio made a number of acrobatic feats quite out of the ordinary run and perform them with a skill that wins hearty applause. Charles B. Lawlar has cut out the recitations that rather marred his old act, and, assisted by the Misses Lawlar, gave a straight singing specialty that pleased. Isabelle Perkins has a voice of good quality and has shown capital judgment in selecting songs that are sure to make a hit. McBride and Coakley sang and roasted each other with good effect. James and Sadie Leonard and company afforded some amusement with the sketch, Going to the Dogs. The kinetograph was also on the bill.

LION PALACE.—The latter part of the week giving promise of roof-garden weather, the management was encouraged to reopen "Germany by Night," and the excellent entertainment was transferred from the music hall to the higher altitude and attracted many uptown pleasure-seek-

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

THAUMATURGIST



The Greatest Drawing Novelty on Any Stage.

Third Week at Keith's, N. Y. Engagement Indefinite.

PLAYING TO PACKED HOUSES. BIGGEST BUSINESS IN YEARS.

The Great
HOWARD

THURSTON

The World's Master Magician

The most expensive act and highest salaried artist in vaudeville.

Urgent offers from all the leading Vaudeville Houses throughout the world.

Open to proposals from leading Theatrical Managers.

Address **HOWARD THURSTON**, KEITH'S THEATRE, N. Y.

THAUMATURGIST

THAUMATURGIST

THE TWO JACKS.

BOYCE & WILSON

IN VAUDEVILLE.

ALL AGENTS.

Permanent Address 208 E. 14th Street, New York.

J. K. Hutchinson AND Rolinda Bainbridge

In Edmund Day's one-act Cyclonic Farce, "The Wind."

RAISING THE WIND.

Address GREENROOM CLUB, N.Y.C.

40 WEEKS—RE-ENGAGED—WEEKS 40

TROCADERO QUARTETTE

With Quinlan and Wall's Minstrels—Over 40 weeks last season.

JOE BIRN'S, Representative.

EDWIN BAKER & CO.

In their Operetta,

A JAPANESE COURTSHIP.

Almost an opera in itself.

Address ALBERT SUTHERLAND.

MR. and MRS. GENE

HUGHES

IN ENGLAND INDEFINITELY.

Address, 22 Leicester Square, London, W. C.

J. ROVER

IDA

WEST AND VAN SICLEN

MUSIC AND COMEDY.

Season 1903-4 with Charley Grapewin's Musical Comedy, "MR. PIPP."



WILL THOMPSON DAVIS

The Originator of Refined Hebrew Comedy.

"THIS FACE MAKES PEOPLE LAUGH."

Address JO PAIGE SMITH, VAUD. ASSN.

JANE

CHAS.

COURTHOPE and FORRESTER

Presenting

"A FISHERMAN'S LUCK."

By GEO. H. EMERICK.

BAILEY AND MADISON

Have June 22-29 OPEN. Orpheum Circuit—July 12 and 19 'Frisco; July 25 and Aug. 2, Los Angeles. Open in London Aug. 31. Wire all Agents.

LONDON "MUSIC HALL,"

The Great English Vaudeville Paper—Weekly. 461 STRAND, W. C.

THE INCOMPARABLE VENTRILOQUIST,

ED. F. REYNARD

AND HIS FAMOUS MECHANICAL FIGURES.

Specially engaged for season 1903-4 with the GREAT ORPHEUM SHOW.

TOM RIPLEY

MONOLOGUE AND SINGING COMEDIAN

ADDRESS 336 E. 123 ST. N.Y.

6 MUSICAL CUTTYS 6

3—Brothers and Sisters 3

THE WORLD'S GREATEST FAMILY OF INSTRUMENTALISTS.

WM. CUTTY, Mgr.

Per. address, 237 W. 120th St., New York.

MR.
AND
MRS.

ROBYNS

In Vaudeville next season, with

THE COUNSEL FOR THE DEFENSE

Eny-Meny-Miny-Mo.

THE TWO SCHRODES

Invite offers for a show.

If we sign we are sure to go.

Eny-Meny-Meny-Miny-Mo.

Add. 254 West 40th St.

LEWIS McCORD

Presents "HER LAST REHEARSAL" to refined Vaudeville audiences.

If there is a writer who can duplicate this clever playlet, written by Willard Housenb, I will pay \$2,000.00 cash for same.

Address The Players.

HENRY LEE

In his unique artistic novelty,

GREAT MEN—PAST AND PRESENT.

The most novel attraction in Vaudeville.

CHARLES HORWITZ

(OF HORWITZ AND BOWERS).

AUTHOR OF THE SEASON'S BIGGEST HITS IN VAUDEVILLE.

The following acts are from Mr. Horwitz's pen, now being played in England and America: Mr. and Mrs. Gene Hughes in "A Matrimonial Substitute," Grace Emmett and Co. in "Mrs. Murphy's Second Husband," Howard and Bland in "A Strange Boy," Mr. and Mrs. Tony Farrell in "An American Duke," Mack and Elliott in "The New Minister," Baker and Lynn in "The Electric Boy," Kline and Gotthold in "A Medical Discovery," Monologue for John L. Sullivan, and many other hits. For terms on Plays, Sketches, Monologues, Etc., address

CHARLES HORWITZ, 34 East 21st St., N.Y.

Leona Thurber

THE GIRL WITH THE BOGEY BOYS.

Address MIRROR.

THEATRICAL STAGE PROPERTIES.

Best equipped Property Shop in New York. We make anything used back of the Curtain.

TURNER COMPANY, 107 W. 30th St., N. Y.

JOSEPH TURNER, Manager.

Write for English, French and American Stage Money.

JAMES THORNTON HURT.

James Thornton, the well-known monologist and song writer, was knocked down by a trolley car on 125th Street on Friday evening last, while attempting to cross the street with his wife. He was treated by a physician from Harlem Hospital, who found he had suffered a severe contusion of the scalp. After his wounds were dressed he returned to his home.

THURSTON'S ENGAGEMENT EXTENDED.

Howard Thurston, who has been creating quite a furore at Keith's Union Square Theatre in this city, has had his engagement extended and is now in his third week. His act has been put on at great expense and is one of the most beautifully mounted specialties ever seen here. Discouraging critics have pronounced him a worthy successor to Herrmann the Great, and judging by the enthusiasm evoked by his illusions, the general public indorses that opinion.

A SUCCESSFUL QUARTETTE.

The Exposition Four have signed for next season with Gus Hill as a special feature of McFadden's Place, and at the expiration of that engagement will sail for Europe, where they hope to duplicate their American success. In addition to their ability as instrumentalists they are clever at composing, singing, dancing and all-round comedy work, and their talent in these various lines stamps them as one of the most versatile quartettes now before the public.

SOUVENIRS AT PROCTOR'S.

Following the custom he started last season, F. F. Proctor signalled the opening of the Summer season last week by giving away pretty souvenir spoons to his women patrons at the matinees. The initial order for the spoons was in the thousands, and it will probably have to be duplicated several times before the demand ceases.

VAUDEVILLE JOTTINGS.

Josephine Sabel will appear next season in several of the European capitals in comic opera, and after she has filled engagements in vaudeville already booked will probably abandon that branch of the profession in favor of comic opera and musical comedy.

Epes W. Sargent, better known as "Chico," has made a contract to write exclusively for the evening "World," and began last week to express his views on the merits and demerits of the vaudevillians in that paper.

M. R. Leavitt's Ideal Musical Specialty Co. is at present touring in South Africa. On May 22 they gave a performance at Port Elizabeth. The people in the co. are Louise Willis, George W. Leslie, Moe, the Villiers, R. F. Fretwell, Nellie Grant, J. R. Lyles, and Bryd Donnelly. According to the programme, Mr. Leslie did a monologue and played in a sketch.

Dick Fitzgerald and Jack Cowell have met with such success in their new sketch, "The Enlistment of Ephraim Aschewitz," that they have decided to remain in vaudeville for some time to come. They have signed a twenty weeks' contract, opening on the Pacific Coast circuit at Spokane early in October.

The proprietors of Whalom Lake and Park, at Fitchburg, Mass., have made a very handsome book, with many pictures showing the beauties of the resort. The principal feature is an immense theatre with a capacity of 3,000.

The entertainment given by Manager Milton Robie at his Hotel Bellevue on Thursday evening last, was largely attended and Mr. Robie's guests and friends were thoroughly delighted. The entertainments are given every Thursday evening, and are participated in by professionals and amateurs, latter being given many opportunities by the genial proprietor. The programme last week embraced Max Dreyfus, Co. Family, Thompson and Hoyt, Mlle. Otilie, Williams, Edith, Ethel, Carmichael, Joe Mackay, Jeannette Houghton, Struck, the comedienne, Lotus Quartette, H. Charles Russell, and Edward Leslie.

John G. McDowell will not play Spring Bank Park, London, Ont., this week, but will play Lake Side Park, Akron, Ohio.

Corbly and Burke, exponents of "Irishisms" for some time past in vaudeville, have signed as members of Edward Harrigan's stock co., which will open in the Fall at the Murray Hill, in Mr. Harrigan's new play "Under Cover."

F. E. Zitel reopened the Mount Vernon Roof-Garden on June 23 with a bill, including Teddy Palmer, Leslie Williams, Pauline Le Moine, Reba Kaufmann, O'Connor, Saunders and Harrington, Elliott Brothers, Ethel Gillette, Trask and Gladstone, and Fred Ward, late of Fields and Ward.

Julius Russell resigned from the Vernon Vaudeville co. on June 27.

Dan Godfrey, a popular English music hall comedian, was stricken with paralysis last week.

Jessie Couthout presented her new act last week at the Brighton Beach Music Hall, Coney Island. It is a much more ambitious effort than any she has put forth in the past, and she was warmly applauded at every performance. Miss Couthout left yesterday for Boston to fill a four weeks' engagement.

Frank C. Beach bought a number of animals at an auction held in the Central Park Menagerie last week. He secured two lions for \$235 and a buffalo for \$110.

Ned Warburn's Minstrel Misses, who have made the hit of the bill at the Crystal Gardens, have been booked by the Association of Vaudeville Managers for a season of forty weeks, beginning in September.

It is possible that a new burlesque theatre may be erected in Coney Island, where attractions belonging to the independent circuit will be played.

Reports from London state that the entertainment given by Williams and Walker and their co. before a large audience and his guests on Tuesday last, was a huge success in every way. The comedienne, however, were not honored with the royal handshake, customary on these occasions.

Students of the American academy, was seriously injured by a fall from the balcony at Leubach, near Vienna, on June 28. His parachute failed to work and he fell, sustaining injuries that will probably prove fatal.

Mrs. Riley, wife of William Franklin Riley, manager of Haverly's Mastodon Minstrels, is ill at her apartments in New York as the result of a mishap on the railroad while coming from Chicago to New York to join her husband.

Detectives in plain clothes watched the roof-garden performances on Sunday evening last and made copious notes, that may result in court proceedings for the managers who allowed performers to appear in costume.

Frank Barry, son of the late William Barry and brother of Lydia, Robert, and Charles, all of whom are in the profession, has been engaged to go in advance of the Schuman Show next season. The co. will open in Worcester, Mass., on Sept. 21.

The McCall Sisters, Leo and Zula, violinist and cellist, have closed a successful season at Hubbard's Opera House, Atlantic, Ia. They leave this week for Dome Lake, Wyo., where they will play until Sept. 1.

At Freebody Park, Newport, R. I., the bill this week includes Harrigan, French Brothers, Colby and Wray, Sisters Robin, Maddox and Wayne, Nice and Coy, J. Gaffney Brown, Lillian Field, and Sailer and Barbaretto. The Japanese Village will open July 4.

Marguerite Clark will join the co. at the Crystal Gardens on July 6, to appear in "The Darling of the Gallery Gods."

VAUDEVILLE PERFORMERS' DATES

Adams, George H., and Co.—Sons Souci Park, Chicago, June 28-4. Ramona Park, Grand Rapids, 5-11.

Adams, James R., and Co.—Luna Park, Coney Island, May 30-Indefinite.

Aldrich, Charles T.—London, March 9-Indefinite.

Allen, Flossie—Frank's, Bayonne, June 28-4.

Allison, The—St. Nicholas, N. Y., June 28-4.

Althaus, The—St. Nicholas, N. Y., June 28-4.

Amata—Asbury Park, N. J., June 14-5.

Anderson—Union Park, Denver, June 28-4.

Anderson, Madge—Putnam, Conn., June 28-4.

Andrews and Thompson—Empire, Portland, Ore., June 28-4.

Ansel Troupe—Central Park, Dunkirk, Pa., June 28-4.

Butler, Pa., 6-11.

Arant—Laguna, Cincinnati, 4-11.

Armstrong and Wright—St. Louis, June 28-4.

Arnesen, Alfred—Keith's, Boston, June 28-4.

Athon, Wilson and Clark—Salem, Ore., June 28-4.

Auger Brothers—Nickelodeon, Boston, June 28-4.

Austin, The—Tosine—Dayton, O., June 28-11.

Avery and Hart—H. and S., June 28-4.

Babb, Jessie—Pavilion, South Bend, Ind., June 28-4.

Baker, Bert—Proctor's, Newark, June 28-4.

Barr and La Solle—Collins's Garden, Columbus, O., June 28-4.

Barrows and Lancaster—Music Hall, Brighton Beach, June 28-4.

Barrows, Josie and Willis—Keith's, N. Y., June 28-4.

Bates, Louie W.—Coney Island, Cincinnati, June 28-4.

Baus, Beale—Bellevue Park, Toledo, June 28-4.

Beach and Gage—Terre Haute, Ind., June 28-4.

Bean and Hamilton—Keith's, N. Y., June 28-4.

Behr, Robins and Treisman—Roof Garden, Baltimore, June 28-4.

Bethman and Freeman—Springbank Park, London, Can., June 28-4.

Bickell and Watson—Riverside Park, Saginaw, June 28-4.

Bigger and Dreher—Roof-Garden, Baltimore, June 28-4.

Bismore and Newman—Henderson's, Coney Island, June 28-4.

Bloom, Lew—Howard, Boston, June 28-4.

Bohee and Hyer—Howard, Boston, June 28-4.

Bohman Trio—Lion Palace, N. Y., June 28-4.

Brown, Fred—Keith's, N. Y., June 28-4.

Boniface and Walsinger—Shea's, Buffalo, June 28-4.

Temple, Detroit, 6-11.

Boyd, Harry E.—Riverview Park, Aurora, O., June 28-4.

Bradshaw, Laura—Park, Burlington, O., June 28-4.

Brockman, James—Lion Palace, N. Y., June 28-4.

Brown and Bartlett—St. Louis, 5-11.

Brown, J. Gaffney—Freebody Park, Newport, R. I., June 28-4.

Bruns and Nina—O. H. Neenah, Wis., June 28-4.

O. H. Wausau, 6-11.

Bullocha, Four—Jacksonville, Fla., June 28-4.

Bushman and Adelle—Jamestown, N. Y., June 28-Indefinite.

Burke, Moller and Teller—Johannesburg, South Africa, June 4-Indefinite.

Burke, Doug—Roof Garden, Cincinnati, June 28-4.

Burns, Harry—Nickelodeon, Brighton Beach, June 28-4.

Burr and Brockhouse—Springbank Park, London, Ont., June 28-4.

Burrows and Travis—Woolworth Roof, Lancaster, June 28-4.

Burton, H. B.—Chutes, San Francisco, June 28-4.

Burtons, The—Lemp's Park, St. Louis, June 28-4.

Bush, Frank—Frank's, Bayonne, June 28-4.

Cahill, William—Morrison's, Rockaway Beach, June 28-4.

Callahan and Mack—Pastor's, N. Y., June 28-4.

Carlsile's Poodles and Dogs—Keith's, Phila., June 28-4.

Carlin and Otto—Park, Auburn, Me., June 28-4.

Caron and Farman—St. Nicholas, N. Y., June 28-4.

Carroll and Gardner—Alcazar, Denver, June 28-4.

Carroll, Mr. and Mrs. Robert—Union Park, Denver, June 28-4.

Carron and Willard—Wenona Beach, Bay City, June 28-4.

Carter and Ross—Lemp's Park, St. Louis, June 28-4.

Carter, Robert, and Co.—Frank's, Bayonne, June 28-4.

Cassey and Dunn—Empire, Portland, Ore., June 28-4.

Casmore and Florence—Springbank Park, London, Can., June 28-4.

Cass, June 28-4.

Casper and Hayes—Camden, Del., June 28-4.

Chamberlain, Mr. and Mrs. Paradise Garden, N. Y., June 28-4.

Charmion—Lafayette, Buffalo, June 28-4.

Charles, Carl—Farm, Toledo, June 28-4.

Clark and Duncan—Summer Theatre, Springfield, O., June 28-4.

Clark and Temple—Celoron Park, Jamestown, N. Y., June 28-4.

Clark, Wilfred, and Co.—O. H. Chicago, 28-25.

Clayton, Jenkins and Jack—Empire, Portsmouth, Eng., 6-11. Gaiety, Birmingham, 27-Aug. 1.

Clement, Laura, and Co.—Music Hall, Brighton Beach, June 28-4.

Clifford and Dixon—Keith's, Boston, June 28-4.

Cliquot—Collins Garden, Columbus, O., June 28-4.

Woolworth Roof, Lancaster, 6-11.

Colby and Way—Freebody Park, Newport, R. I., June 28-4.

Colby Family—Ramona Park, Grand Rapids, June 28-4.

Coleman, Dan—Massachusetts Pavilion, Manchester, N. H., June 28-4.

Collins and North—Keith's, Boston, June 28-4.

Collins and Reynolds—Oakwood Park, Pittsburgh, June 28-4.

Columbian Trio—Pindley, O., June 28-4. Ramona Park, Grand Rapids, 5-11.

Comstock, Laura, and Co.—Henderson's, Coney Island, June 28-4.

Conroy and Pearl—Orpheus, Los Angeles, June 28-4.

Cook and Don—Temple, Detroit, June 28-4.

Cook and Hall—Park, Lexington, Mass., June 28-4.

Copier and Bailey—Crescent Gardens, Boston, June 28-4.

Corbly and Burke—Keith's, Phila., June 28-4.

Corrigan and Dove—Massachusetts Pavilion, Manchester, N. H., June 28-4.

Courthorne, Jane, and Co.—Southern Park, Pittsburgh, June 28-4.

Couthout, Jessie—Medford Boulevard, Medford, June 28-4.

Craig, Marshall—Grauman's, San Francisco, June 28-4.

Crawford and Manning—O. H. Chicago, June 28-4.

Curtis and Adams—Electric Park, Newark, N. J., June 28-4.

Cutty, Musical—Electric Park, Arlington, Md., June 28-4.

Daby and Devere—H. and S., N. Y., June 28-4.

Dacey, Chase and Ward—Portland, Ore., June 28-11.

Dagman, The—Salem, Ore., June 28-4.

D'Almar's Dogs and Monkeys—Norumbega Park, Boston, June 28-4.

Darmody—Barbette, O., June 28-4.

Dayson, Edna—Edna, N. Y., June 28-4.

De Acres, Three—Greenbush, N. C., June 28-11.

De Bar, Harry—Howard, Boston, June 28-4.

Deblaise and Hall—Lion Palace, N. Y., June 28-4.

De Lora—Salem, Ore., June 28-4.

Demons and Belle—Rittersville Park, Allentown, Pa., June 28-4.

Delmonco, The—St. Nicholas, N. Y., June 28-4. O. H., 6-11.

De Mutha, The—Wenona Beach, Bay City, June 28-4.

Deems Brothers—Woolworth, Lancaster, June 28-4.

Devere Brothers—Electric Park, Newark, N. J., June 28-4.

De Rigny, Stemmer and Conroy—Paradise Garden, N. Y., June 28-4.

D'Esterle Sisters—Electric Park, Newark, N. J., June 28-4.

De Vann Sisters and Theron—Mansion, Deadwood, June 28-4.

De Vann, Robert—Norumbega Park, Boston, June 28-4.

De Von, Fred—Casino, Asheville, N. C., June 28-4.

Diamond Trio—Proctor's 23d St., N. Y., June 28-4.

Diamond Comedy Four—Laguna, Cincinnati, 4-11.

Dickson, Charles—Orpheus, San Francisco, 5-12.

DOHERTY SISTERS—Empire, Johannesburg, S. A., July 31.

Dougan, James R.—Delmar Garden, Oklahoma City, June 28-4.

Doherty's Dogs—Shea's, Buffalo, June 28-4.

Dooler and Tenbrooks—Nashville, June 28-4.

Dorcas, Bertha—Casino, Nashville, June 28-4.

Dorothea Sisters—Beach, Olcott, N. Y., June 28-4.

Doroch and Russell—H. and S., N. Y., June 28-4.

Downs, T. Nelson—Empire, Louisville, June 28-4.

Doyle, Dan—Southern Park, Pittsburgh, June 28-4.

Dressler, Marie—Masonic Temple, Chicago, 6-11.

Dudley and Kelly—O. H. Chicago, June 28-4.

Dunlop, Charles—Pastor's, N. Y., June 28-4.

Drlyns, J. Bernard—O. H. Chicago, June 28-4.

Earl and Richards—Parlor Theatre, Duluth, Minn., June 28-12.

Eckhoff and Gordon—Lake Theatre, Worcester, June 28-4.

Edwards and Rooney—Henderson's, Coney Island, June 28-4.

Edwards, Vivian—Alcazar, Denver, June 28-4.

Edridge, Press—Woolworth Roof, Lancaster, June 28-4.

Ellis Sisters—Iron Pier, Cape May, June 28-4.

Ellsworth Sketch Club—Mansion Park, St. Louis, June 28-4.

Ellsworth and Burr—Forest Park, St. Louis, June 28-4.

Emerson and Omega—Keith's, Phila., June 28-4.

Emmett, Hugh—Salem, Ore., June 28-4.

Ernest, Charles—Music Hall, Brighton Beach, June 28-4.

Ernie and Honora—Leach Park, Seattle, June 28-4.

Esher Sisters—Glenale Park, Nashville, June 28-4.

Estimate—Salem, Ore., June 28-4.

Etchard Park, Lexington, Mass., June 28-4.

Ethym, Brooks—Empire, Portland, Ore., June 28-4.

Evans and St. John—Proctor's, Newark, June 28-4.

Evans, May—Salem Park, Montreal, Can., June 28-4.

Celoron Park, Jamestown, N. Y., 6-11.

Everett Sisters—Sheridan Park, Highwood, Ill., June 28-4.

Ewert and Webb—H. and S., N. Y., June 28-4.

Fadette Orchestra—Keith's, Boston, June 28-4.

Falk, Charles—Lafayette, Buffalo, June 28-4.

Farley, James and Bonnie—St. Nicholas, N. Y., June 28-4.

Farm, Ida Bell—Electric Park, Kent, O., June 28-4.

Favar, Marguerite—Laguna, Cincinnati, 4-11.

Fay, Elsie—Temple, Detroit, June 28-4.

Lawrence, Al—Proctor's 5th Ave., N. Y., June 28-4.

Ferguson and Mack—Forest Park, St. Louis, June 28-4.

Ferguson and Passmore—Lake Contrary Casino, St. Joe, Ind., June 28-4.

Fields and Woolley—Lafayette, Buffalo, June 28-4.

Fields, Harry and Sadie—Proctor's, Newark, N. J., July 2-4.

Fitz-Lara, W. C.—Harry Ricard's, Sydney, Australia—Indefinite.

Florence, Nellie—Pleasure Beach, Bridgeport, June 28-4.

Ford, Beale—Alcazar, Denver, June 28-4.

Finn, Joe—Keith's

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

A BIG HIT ON THE KEITH CIRCUIT!

THE YANKEE COMEDY 4

Singers and Unique Comedians.

FRANK J. ARMSTRONG, ARTHUR EARLE, JAMES LEAHY, TOM SPRINGER.

Special Feature Howard Athenaeum, Boston, last week.

NEXT SEASON WITH HYDE'S COMEDIANS.

Have a few weeks open for Vaudeville, Roof Gardens or Parks.

Address Agents, or 72 W. 35th Street.

UP AND DOWN THE LINE and JULIE, our new song hits.

THE FAMOUS

Exposition Four

THREE ALEXANDER BROS. and JAMES B. BRADY.

Tremendous hit last week at Burtig and Seamon's. Re-engaged next season for Gus Hill's McFadden's Row of Flats.

EDWIN LATELL

Always endeavoring to please my audiences. My act for next season will be much improved in every way and will be more pleasing than ever before.

B-stands for "BUSTER," cute, witty and small.
U-for "UN," Joe and Myra, 8 Keatons in all.
S-for "SUCCESS," they have met with of late.
T-for "TIME," they have met with of late.
E-for "ENERGY," spirit and vim in their act.
R-for "RESULTS," they have gained through this fact.
N-for "KEITH'S," twice a day, no doubt you all know.
E-for "EASILY," Buster the hit of the show.
A-for "APPLAUSE," from box, gallery and stalls.
T-for the "TABLE," and Joe's funny falls.
O-for "ORIGINALITY," unctious and wit.
N-for "NO MORE," only Buster, you're IT.

Written by Burton and Brooks.

HURD

Magician.

Per address, 302 E. 14th St., New York.

Phone, 5587-18th.

Barton and Ashley

Presenting CANAL BOAT SAL.

Tivoli Theatre, London. 8 weeks in conjunction with Canterbury & Paragon.

Smir and Kesser-Quinsigamond Lake, Worcester, June 29-4.
Smith and Smith-Rocky Point, Providence, June 29-4.
SNYDER, GEO. B. and BUCKLEY, HARRY
Forest Park, Kansas City, June 29-4.
Spaulding-Chester Park, Cincinnati, June 29-4.
Spreer, Maurice-Forest Park, St. Louis, June 29-4.
Stanley and Wilson-Follie Merigny, Paris, June 1-30.
Steinert and Thomas-Pastor's, N. Y., June 29-4.
Stembler, Balle-Keith's, Boston, June 29-4.
Stephens, Hal-Farm, Toledo, June 29-4.
Stetson, Walter, and Co.-Auditorium, Norfolk, Va., June 29-4.
Stewart, Winifred-Electric Park, Newark, N. J., June 29-4.
Stuart and Minor-Gramman's, Oakland, June 22-5.
Sully Family-Pastor's, N. Y., June 29-4.
Swan and Hamard-Morrison's, Rockaway Beach, June 29-4.
Swickard, Mr. and Mrs.-Johannesburg, S. A., 27-Sept. 19.
Sylvana, The-Springbank Park, London, Can., June 29-4.
Tabar and Hadji-Salem, Ore., June 29-4.
Tascotti-Lafayette, Buffalo, June 29-4.
Teal, Raymond-Lakeview Casino, June 29-4.
Teebow's Cats-Music Hall, Brighton Beach, June 29-4.
Terry and Elmer Trio-Morrison's, Rockaway Beach, June 29-4.
Terry and Lambert-Northampton, Eng., June 29-4.
Thatcher and Chenoweth-Shields' Park, Portland, Ore., June 29-4.
Theo, Mlle.-O. H., Chicago, June 29-4.
Thomas, Hilda-Proctor's 23d St., N. Y., June 29-4.
Thor Musical Trio-Shera's, Buffalo, June 29-4.
Thorne, Mr. and Mrs. Harry-Coleman Park, Jamestown, N. Y., June 29-4.
Three Troubadours-Auditorium, South Bend, Ind., June 29-4.
Tinsford, Howard-Keith's, N. Y., June 29-4.
Torney, John T.-Riverside Park, Haginaw, June 29-4.
Towner, Purvis and Towner-Garden, Cleveland, June 29-4.
Trainer and Button-Brook, Marion, Mass., June 29-4.
Trask and Gladden-Electric Park, Newark, N. J., June 29-4.
Trask and Rogers-Forest Park, St. Louis, June 29-4.
Troubadour Four-Sans Souci Park, Chicago, June 29-4.
Tussock, Kith-Mansion Park, St. Louis, June 29-4.
Turner, Walter, and Co.-Proctor's, Newark, June 29-4.
Tyrolean Quintette-Lion Palace, N. Y., June 29-4.
Unthan, C. H.-Hopkins' Park, Kansas City, June 29-4.
Van, Billy-Star, Cleveland, June 29-4.
Van Brothers-Proctor's, Newark, N. J., June 29-4.
Van, Gladys-Junction Park, Beaver Falls, Pa., June 29-4.
Vedmar, The-Southern Park, Pittsburgh, June 29-4.
Veele-Lion Palace, N. Y., June 29-4.
Vice and Viola-Park, Waterbury, June 29-4.
Ventella and Nina-Lagoon, Cincinnati, June 29-4.
Walsh, May-Henderson's, Coney Island, June 29-4.
Ward and Lester-Electric Park, Kent, O., June 29-4.
Ward, Charles R.-H. and S. N. Y., June 29-4.
Washburn Sisters-Kerman's, Wash., D. C., June 29-4.
Watermelon Trust-Keith's, Boston, June 29-4.
Wayne and La Mar-Empire, Gloucester, June 29-4.
Wetzel-Keith's, Phila., June 29-4.
Welch Brothers-Lake View Park, Connaut, O., June 29-4.
Welch, Charles and Jennie-Lindenwald Park, Hamilton, Can., June 29-4.
Welch, Lem-Electric Park, Newark, N. J., June 29-4.
Wells Brothers-Empire, Portland, Ore., June 29-4.
Weston, Al H.-Hawatha Park, Mt. Vernon, O., June 29-4.
West, Julia-Crescent Park, Providence, June 29-4.
West, John A.-Great Falls Park, Jorlin, June 29-4.
Weston, Hoadley and Collins-Henderson's, Coney Island, June 29-4.
Whelan and Phelps-Cook's Park, Evansville, June 29-4.
White and Bancroft-Proctor's 23d St., N. Y., June 29-4.
White and Stuart-Masonic Temple, Chicago, June 29-4.
Whitman, Frank-Amelia Park, Butler, Pa., June 29-4.
WILDER, MARSHALL P.-O. H., Chicago, 20-25.
Willard and Marlow-Proctor's 5th Ave., N. Y., June 29-4.
Williams and Gordon-Peck's, Oakland, June 29-4.
Williams, Frank and Ida-Olympia, Chattanooga, June 29-4.
Williams, Tony-Crescent Gardens, Boston, June 29-4.
Wills and Barron-Captain's Pier, Bath Beach, June 29-4.
Wills, Walter S.-Iron Pier, Cape May, June 29-4.
Witmer, Sidney and Co.-Keith's, Phila., June 29-4.
Wilson, Alexander-Howard, Boston, June 29-4.
Wilson, Kooz-Masonic Temple, Chicago, June 29-4.
Wilson Trio-Bellevue Park, Toledo, June 29-4.
Wilson Brothers-Paradise Gardens, N. Y., June 29-4.
Winstanley and Sullivan-Temple, Detroit, June 29-4.
Wolf and McEne-Temple, Detroit, June 29-4.

Chicot,

The Famous Vaudeville Critic.

Now Writes Exclusively for

The Evening World

A Chicot critique appears every day

The Refined Comedy Acrobatic Team.

Marion and Pearl

A big hit at Proctor's 23d St., last week. At Proctor's Newark this week. A few weeks open in August.

TO LET.

BILLIE'S FIRST LOVE AND HIS JAPANESE WIFE

Address GRACE GRISWOLD, 631 Park Ave., Chicago, Ill.

VAUDEVILLIANS Enlarge Your Field of Action. Make Your Act Known Abroad. THE INTERNATIONAL RECLAME BUREAU,

23 Oxendon Street, Piccadilly Circus, London, Eng. Will create a demand for your act in any land by means of scientific advertising. Correspondence in German, French and English. Representatives of the Seven Leading Theatrical Newspapers of England, the U. S. A., Germany, Austria-Hungary and France. We make lithos, half-tone cuts, etc., and have the largest stock of theatrical posters in the world.

Edward Doyle

THE JUGGLING WONDER

Southern Park, Pittsburg, Pa., this week.

GORMAN and WEST

THE BRUNETTE IN RED

215 E. 11th St., New York.

Wolf, Kitty-Rocky Point, Providence, June 29-4.
Wood and Ray-Keith's, Boston, June 29-4.
Woodford and Marlboro-Empire, Portland, Ore., June 29-4.
Wyman and Garner-Central Park, Dunkirk, June 29-4.
Yalto Duo-Henderson's, Coney Island, June 29-4.
Yeager and Yeager-Pinehurst Theatre, Worcester, June 29-4.
Yeoman, George-Proctor's 23d St., N. Y., June 29-4.
Olympic Park, McKeesport, 6-11.
Yorke and Adams-Farm, Toledo, June 29-4.
Young American Quintette-Forest Park, Kansas City, June 29-4.
Young, Ollie and Brother-St. Nicholas, N. Y., June 29-4.
ZAZEL and VERNON-Crescent Park, Providence, June 29-4.
Zeb and Zarrow-Sans Souci Park, Chicago, June 29-4.

EMPIRE CITY QUARTETTE

(COOPER, TALLY, MAYO and COOPER).

Season 1903-4 management of WEBER & RUSH.

IRVING M. COOPER, Mgr.

Have July 6 and 18 Open.

Per. address, 3 Rutgers St., N. Y. City.

RASTUS and BANKS

"THE MAJOR AND THE MAID."

Always working, and always making good!

Next season with THE TWO SISTERS CO.

J. A.

ELOISE

MURPHY and WILLARD

The Sky Scrapers of Conversational Comedy.

Laugh producers to the people.

"Have a Doughnut?"

W. C. FIELDS

ECCENTRIC JUGGLER.

Harry Rickards, Sydney, Australia.

JAMES RICHMOND GLENROY

The Man with the Green Gloves.

Proctor's, Newark, this week. Brighton Beach Music Hall, July 6.

GOLDEN GATE QUARTETTE and FANNY WINFRED.

BIG HIT EVERYWHERE!

Return date on Keith circuit, August 10.

ADDRESS WM. MORRIS.

THE PRIVATE SECRETARY OF VAUDEVILLE.

HAL GODFREY and CO.

Presenting A VERY BAD BOY.

Home for the Summer at Elmhurst, Ill.

BERT HOWARD and LEONA BLAND

For further particulars look elsewhere in this week's MIRROR. We hate to talk about ourselves.

A DECIDED HIT.

FREDERICK LAUDER and MARION STANLEY

In the refined comedy sketch.

DETAINED ON BUSINESS.

A laugh in every line with the exception of a few, and they are screams.

This week, Proctor's, Newark.

Permanent address, 302 Eighth Avenue, New York.

JAMES B. DONOVAN

At Liberty for Next Season.

Address care MIRROR.

Jim Donovan, Irishman, humorist, wit, story teller and dispenser of care and trouble. He is the author of those ludicrous "Hotel Rules," which are so well known for their humor and which are quoted from one end of the country to the other, while to hear them is to laugh. "It is to laugh" is the audience's cue when Donovan appears. He depends upon no ludicrous make-up. He falls not to the cheap method of prunning. His success is born of his own inimitable manner and his undoubted merit in saying funny things. As a story teller he stands at the head of his class. His rare Irish wit is coupled with something of the Yankee drollery, which make a combination that no attack of the "blues" or downheartedness can withstand.-ST. JOSEPH GAZETTE, June 22, 1903.

"THE BEAU BRUMMEL."

STUART BARNES

HE SINGS AND TALKS.

AMERICA'S BEST HUMOROUS SINGER.

WILL F. DENNY

AN APPLAUSE HIT EVERYWHERE!

Now booking time for next season.

Per. address 304 E. 18th St., N. Y. City.

A NOVELTY!

4 RIANOS

Preparing Extensive Changes in Act for Next Season.

Agent, JO PAIGE SMITH.

Western Rep., EDWARD SHAYNE.

HOUDINI ON RUSSIAN AFFAIRS.

Moscow, May 12, 1903.

This is the Russian date, which is thirteen days behind that of other countries.

The severe weather has greatly injured the summer theatres, or gardens, but there promises to be a warm spell, so things will pick up again. Weston, who has the Russian "Hoop" show, also the mysterious cycle act of "Marguerite and Zaza," has brought a "Loop the Loop" act here and will open at Aumont's inside of fifteen days, providing that the police will not interfere. News has reached Moscow that a young man was killed in Paris while giving a trial show, riding the loop, which will make it risky for any one to open up here, especially as I have heard that "Loop the Loop" will not be permitted.

J. Leutsch, who is manager of the Seven Florida Girls, informs me that his troupe will disband at the end of September, and all the Croles will return to America. He is the Hungarian agent from Buda Pest who recently booked the "Oriental Jewish Opera company" at Os Buderava in Pest, who gave their performance in German, and after their first appearance the Hungarian police stepped in and prohibited them from appearing. The police say that they will not allow performances to be given in any open theatre—that is, if the German language is spoken. The company will move over to the Hungarian Theatre and have a try at it there.

The Variety Theatre in Oddoosy, which was to have opened the first of this month, was not granted the permission of the police, and although all the artists arrived in good time none of them could open and some of them are in needy circumstances. Several of the acts, including the Seven Lorraines and Ada Schaefer, were engaged by the rival Theatre Grand Hotel, and are doing very well. The rest will have to do some very tall talking, and may have to borrow money to leave Russia.

Max Gabriel, with his American orchestra, is in St. Petersburg, at Krestovskia's, and making a well deserved hit. Among the vaudeville acts are Tachernow's trained animals, Miss Daisy, American dancer (who is in private life Mrs. Charles King, of the Manhattan Quartette, who open here in Moscow, at the Ermitage, May 16); Nils Leo de Besche, Mlle. Dermint, Sisters Denis, Miss Brever, Lea Giraldoes, and about a dozen French and Italian chanteuses.

At all variety theatres as well as gardens the female acts are always prominent. Where all the French singers come from is a mystery to me, for with the different choruses and acts that are always engaged here in Russia the numbers must run into the thousands. "Cabinets" are the feature in all theatres in Russia. You can imagine the state of affairs, when here in Establishment Yard, where I am engaged at a very large salary, and with ten other acts, such as the Four Milona, the Delorilla Quartette, and Walno and Martinetti, there is no admission charged. There are three choruses, each containing thirty girls, all good singers. Thirty are Russians, thirty are Americans, and the other thirty are Russian gipsies. Their salary is very small, but this does not prevent them from wearing great big diamonds. One of the chorus girls has been here fifteen years, and she wears a fortune in jewelry. There are a number of chorus girls (1) who have been engaged here quite a number of years. It said that when Napoleon was here in 1812 he brought along some female nurses, and that some of them are still here in the chorus. I would hate to argue the point, for one morning I saw three of the chorus girls take out their families of several children, or a fresh air walk, and one of the "children" had a long beard.

Here in the "Cabinets" whole performances are given. In case some party should come too late to see an act, they will, as a rule, pay to have the act perform in the "Cabinet." This is the custom here, and artists often make more in the "Cabinets" than they earn on the stage. An act of any description can be done, but I have refused to work in "Cabinets," although some of the biggest acts in the profession have worked in them. When I say a "Cabinet," you can imagine a very large room, with a piano and a player there all the time. This room is fitted up as luxuriously as any millionaire would wish to have his sitting room furnished. When you take into consideration that often the parties in these "Cabinets" spend thousands of dollars for an evening's supper and drink, without counting what is paid to the artists, it can be seen that it is a very good thing for the theatre.

I have heard that several Russians who have been abroad are starting to raise funds to erect a house, which will be called "The Family Theatre," where a man can take his family and not be afraid that there may be some ladies in the audience that it would not be well for his wife or daughter to see. The places, as a rule, are run to draw people into the "Cabinets," and they are always featured. As this is the custom here in Russia, nothing is thought of it. According to my idea, theatricals are run here on the line of the Western "wine-room" theatres, but over here they are run on a very much higher scale. Generally contracts have a clause to the effect that artists must accept invitations to dine or drink with guests. Of course, this clause is very often scratched out by visiting acts, and if you do not wish to enter the "Cabinet," there is no compulsion.

Every theatre is under the power of the police. Nothing can be said or done against their wishes, and if they wish to stop any performance, why they stop it, and that is all that there is to it. For instance, the Seven Florida Girls did a cake-walk. The police gave their first performance, and allowed them to go on. Now, after their tenth performance, the police have stopped them, saying that the American cake-walk is too suggestive. As I saw the act, I can honestly say that it is not one-tenth as suggestive as some of the can-can dancers I have seen on the same stage. But then I am not the Russian police; I am simply the man that escaped out of their "transport-cell," greatly to their astonishment.

The Russian managers are very crafty in all their dealings, and if a rival obtains a new or novelty act one or the other will try to secure a copy act, so as to injure the original booked at the other house. I will quote a case or so, and you can draw your own conclusions. Several years ago the Agnost Family was booked here at the Ermitage. The opposition manager at Aumont's went to Berlin and offered to pay their fine if they would break their contract with Ermitage, but they refused to do so unless they received double salary. Well, what does Mr. Adell do but engage the Hans-Hansen Trio and Villon, the juggler, to go to the Apollo Theatre and watch the act of the Agnosts. This was done and he took the parties to Moscow and played them for six weeks with their own act. During this time they studied and put the other act together, and opened under the name of the "Rambler Troupe," making a fair success, and stayed three months. When the real act came to Russia the novelty was gone and the Agnosts did not have the success that ought to have been theirs. When Fregoli was engaged for Moscow the opposition looked around and hired a man named Grendia, who had an act which was a copy of Fregoli's. This man worked three months ahead of Fregoli, and while he did not hurt Fregoli's business he nevertheless took away a lot of the success which would have belonged to Fregoli. The bookings are now kept strictly secret, and no manager will tell another what acts are booked until the day of opening. In America such proceedings are not common as yet, and let us hope that this will never be the case. All the theatres will have new acts in a week, and I will report any American or novelty act that may come to Russia. Kindest regards and best wishes.

May 17 (Russian date).

Very few acts opened here on May 16. The prominent one here in Moscow was the Manhattan Comedy Quartette, who scored very big at Aumont's. "Looping the Hoop" will open in a few days. All the theatres are doing a big business, and several big American acts are said to be booked for June 1. The well-known comic singer and author, Alfred, was sentenced to prison for one month, for swindling

his landlord out of 800 marks. Alfred, being short of money, impolitely pawned a piano for the sum mentioned. When it came to the point of paying his debt, and not being able to do so, it was found that the piano did not belong to him, whereupon his arrest and conviction followed.

Ed. Wulf, one of the prominent circus owners of Germany, has had his circus in Leipzig rebuilt on the order of Circus Busch in Berlin or the Hippodrome in London, in which the middle ring, or "menage," sinks eight feet under ground, and a large well may be made in less than five minutes, for water pantomimes, etc.

Circus Cort-Althoff, opened in Frankfurt-on-Main, featuring "Nortons" and the American horse trainer. Circus Busch will commence its summer season in Hamburg July 2. It seems strange to me that a circus can come to the same city year after year and play to good paying business for three to six months; but almost all the big circuses do this. I don't know where a circus could stay six months in America and do a paying business in one city. When a circus in Germany makes a hit in a city it is possible that the same one will revisit that city year after year.

In Schevening, Holland, the North Sea Health-Restoring Co. is advertising that they have specially put up a circus building, and have engaged Circus Schuman to give performances for several months. Henry Bender, the "komiker," and Oscar Hegelman have opened a restaurant in Berlin. Hegelman, of the gymnastic family, and Bender is the comedian that visited America eight years ago with very little success, and now is the favorite comedian of Berlin, standing in the same class as Otto Reutter.

The Berlin police have at last given permission to allow wild beast exhibitions to perform in Berlin, and all the prominent ones were engaged for Circus Schuman. A season ago Herr Busch offered 50,000 marks, which he would present as a worthy charity, if the police would name if they would allow him to bring a wild animal exhibition to Berlin, and the police refused.

Leonadas, the well-known Greek, who is organizing a company to tour the world, has had a great misfortune through engaging a colored man, who for neglecting to feed the dogs was given a severe reprimand. The negro deliberately and for revenge, gouged out the eye of one of the best dogs that Leonadas had. The police were notified and the "coon" will serve about seven years in Kaiser Wilhelm's or Manager Franz Josef's "prison circus." When you are booked for any of these prisons the work is very easy. You work from four in the morning until you get tired, then you stop; but as you are watched, you generally work sixteen hours, with an intermission of only two hours' eat, drink and sleep. You are not allowed to leave the "theatre" or building during your engagement.

For disobeying a husband's demand not to allow his wife to appear at his theatre, Manager Gaudrey of Aix les Bains, was fined 1,000 francs (about \$200) by the court. Mons. Le Dosche had married one of the actresses of the theatre, with the condition that his wife should never be allowed to appear on the boards of the theatre; but the manager paid her and was fined 50,000 francs, but the court simply fined the manager. Ernest Pantier, of the Pantier Brothers, having seen that his elder brother's marriage was such a huge success, has followed the example, and was married last week to Luschel Haevercker. HARRY HOUDINI.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Pleasant weather has benefited the parks and summer attractions during the week just ended. The Masonic Temple Roof had a good bill but it was not a success. The specialists include: Lillie Hermann is the special attraction, with Clayton White and Marie Stuart, Stella Mahew, Knox Wilson, Three Merrials, Lloyd and Watson, the Salazar and Ben. Moore and the all new comedy act, Marie Dressler and the Kaufman Troupe will follow.—Chicago Opera House had Marcel's Living Statues, which are retained for second week. The others were Charles Dickson and co., Mame and Mabelle, Mabel Hill, Bruno and the all new comedy act, Milton, Wallace Ambury, Rome and Ferguson, Anna Whitney, Delaney and Estelle, Spence Brothers, Van Fossen and McManley, Henry Goodwin, and Fosse Brothers. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gillman and Murray, Gregory, Phil Peters and co., and Ingham.—Sam T. Jack's offers two burlesques, The Johnny's Dream and Dandy Dimes, with Ed Morris, Frank Harte, and the all new comedy act, Spence Brothers, Vernon, Allen Vincent, and Phyllis Corbin. In the olio are Paulo and Milla, Ross Brothers, and an amazon march headed by Del Ordier.—The vaudeville act, Marie Dressler and the Kaufman Troupe will follow. The Palace Theatre has a new comedy act, Marie Dressler and the Kaufman Troupe will follow. At the Trocadero the Palace Beauties is the burlesque this week, with Ruth Everette, Vera Harte, Deda Walker, and May Hillard among the women, and Alex Carr, Frank Sammel, Guy Rawson, and Patry Harnes as comedians. The specialists include Gill

PROFESSIONAL CARDS.

ADDISON, GRACE

At Liberty Address 28 West 45th Street.

ANDREWS, LILLIAN

Europe for the Summer.

BELLONS, A. E.

Re-engaged. Van Dyke-Eaton Co. (H. Walter Van Dyke.)

BRADLEY, LEONORA

Fourth Season with Castle St. Co., Boston.

BRANDON, ETHEL

Invites offers. Address Actors' Society.

BRUNER, ROBERT W.

Juvéniles, Characters. Address care DRAMATIC MIRROR.

BURBRIDGE, CHARLES J.

Character or Old Men. At Liberty. Actors' Society.

CARHART, JAMES L.

Old Men. Address Players' Club, N. Y.

CLARGES, VERNER

The Players, 18 Gramercy Park.

DEARBORN, BARRY

Light Comedy, Juveniles. At Liberty. Address MIRROR.

DEAVES, ADA

Summer address, 18 Webster Ave., New Rochelle, N. Y.

HANLON, D. E.

Vaudville. Jake Wells Circuit of Parks.

HADLEY, HELAINE

Alice Pettibill in Quincy Adams Sawyer, 1902-3.

HOYT, ETHELWYN

Address MIRROR

HUNT, MARIE

Address Actors' Society

LORIMER, WRIGHT

Re-engaged and featured in The Power Behind the Throne.

LORRIMER, MAMIE

Featured in Hospital. Season 1903-4.

MONTGOMERY, CHAS. H.

Old Men and Characters. Actors' Society.

PITT, MARGARET

Permanent address, Actors' Society.

PORTER, CAMILLE

Ingenué and Juveniles. Address DRAMATIC MIRROR.

REIFFARTH, JENNIE

At Liberty Summer, next season. Address MIRROR.

ROUSE, FANNIE DENHAM

Legitimate Comedy Character. At Liberty. Add. MIRROR.

RILEY, J. H.

Address Green Room Club, London. Eng.

SOLOMONS, NAT E.

Director (Piano). At Liberty. 29 W. Waldburg, Savannah, Ga.

TEMPLE, DOLLIE

Re-engaged. Van Dyke-Eaton Co. (H. Walter Van Dyke.)

TRADER, GEORGE HENRY

Broadhurst and Currie, N. Y.

VAIL, FRANK

Stage Director Frank Daniels Opera Co. 1902-3.

VAN STUDDIFORD, GRACE

Prima Donna. Bostonians.

WARD, CARRIE CLARKE

Auditorium Theatre, Kansas City, Mo.

WILDER, MARSHALL P.

Phone 1118 4th St. "The Alpine," 50 W. 34th St., N. Y. City.

WILLIAMS, CORA H.

Comedienne. Address MIRROR

ALICE KAUSER

PLAYS.

NEW STOCK PLAYS.

NEW REPERTOIRE PLAYS.

Address 1432 Broadway, New York.

THERE IS ONLY ONE

SADIE CONNOLLY.

Address 222 E. 70th Street, N. Y.

MANAGERS' DIRECTORY.

ONT.-MIDLAND.

New Opera House

S. C. 94. Modern. Good scenery. Best town in Canada. Sounding good attractions.

A. A. OSBORN, Mgr.

MANAGERS' DIRECTORY.

ARK.-OSCEOLA.

Mercantile Opera House

New brick Opera House. Electric lighted. S. C. 800. Stage 30 x 45. Play well patronized. Top prices. Only first class attractions wanted. Conveniently located. Frisco R. R. between St. Louis and Memphis, and Kansas City and Memphis.

Now booking season 1903-4.

SPECIAL NOTICE—Could make money for good attraction during Summer months, May, June, July and August.

W. H. PULLEN, Mgr.

COLO.-TELLURIDE.

The Opera House

Open time for first-class attractions. Good business.

S. J. ADAMS, Mgr.

ILL.-CLINTON.

Rennick Opera House

Wants first class attractions season 1904. Drawing pop. 10,000. Shows and 3 divisions of Ill. Cent. R. R. Monthly pay roll \$40,000.

E. L. NICOLAI, Mgr.

ILL.-METROPOLIS.

McCartney's Music Hall

Companies booked under old Manager please rebook.

J. T. KIRKALL, Mgr.

ILL.-NASHVILLE.

Nashville Opera House

Now booking season 1903-4. Address

E. J. EIMER,

216 Olive St., Room 727, St. Louis.

IND.-GOSHEN.

The Irwin

WANTED—\$1 and \$1.50 attractions.

Never play repertoire.

FRANK IRWIN, Mgr.

IND.-KOKOMO.

The Sipe Theatre

Pop. 17,000. Low-fare traction accommodations to six surrounding towns with aggregate population of 15,000 and to the countryside. We now reach 35,000 play-going people. House now under personal direction of

C. H. HAVENS, Mgr.

IOWA-CRESTON.

New Temple Grand Theatre

Modern, every particular—everything new. S. C. 1,000. Pop. 10,000. Stage 45x55. Open time first-class attractions. Paint frame and scenic artist connected with house.

ED C. KEITH.

KAN.-CHANUTE.

Williams Opera House

Pop. 8,000. S. C. 800. Best show town in State. Big Oil and Gas Boom. Now booking for season 1903-4. Standard attractions only. Address

GEO. W. WILLIAMS, Prop. & Mgr.

KAN.-GALENA.

Sapp's New Theatre

Now booking for season 1903-4. Attractions wanted for Sept. and Oct. Mgrs. First-class attractions address

H. E. SAPP, Mgr. and Owner.

KAN.-WICHITA.

Toler Auditorium

Population 35,000. Ground floor house. Largest stage in State. Want only first-class standard attractions. Open time.

H. G. TOLER, Mgr.

LA.-AMITE CITY.

Woodmen Opera House (New)

Now booking 1903-4. S. C. 900. Electric lights. Modern. 58 miles from N. O. Ground floor. Stage 40x45.

DR. RUSSELL E. STONE, Mgr.

MISS.-NATCHEZ.

Temple Opera House

THE NATCHEZ AMUSEMENT COMPANY have leased the above theatre for season 1903 and 1904, beginning May 1. Our books are now open.

We have also lease of CONCORD PARK SUMMER THEATRE, which we opened April 27. Vaudville and Repertoire attractions write for open time.

NATCHEZ AMUSEMENT CO.

N. D.-JAMESTOWN.

Jamestown Opera House

Pop. 4,500. Outside drawing pop. 5,000. R. R. Centre and Division Headquarters. A modern theatre used exclusively for theatrical purposes. Best show town between Fargo and Billings.

W. B. DENAULT, Bus. Mgr.

N. J.-FREEHOLD.

Armory

(Formerly Freehold Opera House).

New management. Renovated and improving. S. C. 700. Good attractions wanted. Now booking Fall and Winter.

C. B. BARKALOW.

N. Y.-HUDSON.

Elks Theatre

Formerly Hudson Opera House. Now under our management. We will play only the best. A limited number booked and your dates protected.

HUDSON LODGE, No. 26, R. F. O. E., Mgr.

MANAGERS' DIRECTORY.

N. Y.-JOHNSTOWN.

Grand Opera House

Is now under new management. Will play only best attractions and protect dates. Population, 12,000; tributary population, 20,000. S. C. 900. Stage 40x66.

J. A. COLIN, Lessee and Mgr.

NEB.-FAIRBURY.

New Opera House

Pop. 5,000. Good open time for standard attractions. Do not address mail to "Mgr. Opera House." To insure prompt attention all communications must be addressed to

SIMPSON AND GREGORY,

Fairbury, Neb.

OHIO.-CAMBRIDGE.

Hammond's Opera House

The house that is popular with the people and the house that does the business.

Wanted—To hear from nine good one, three and six-right stands.

Good Musical Comedies can pack them. Saturdays are pay days and always good for packed houses.

ROBERT HAMMOND, Mgr.

OHIO.-CHICAGO JUCTION.

Chicago Opera House

Pop. 4,000; outside drawing pop. 5,000. Great R. R. centre; four Divisions' Headquarters. Monthly pay roll here is \$40,000.

Chicago Junction has more liberal patrons of the theatre than any town of like population.

All Cos. having contracted for dates booked for season 1903-4, PLEASE REBOOK at once.

F. H. LAYER, Mgr.

OHIO.-PLEASANT CITY.

New Opera House

Splendid show town. Mining town. Monthly pay-roll \$45,000. Drawing pop. 5,000. Capacity 300. Booking for 1903-4. First-class attractions. One show a week. Write.

COBURN & GROSSMAN, Mgrs.

PA.-KITTANNING and PUNXSUTAWNEY.

Opera Houses.

NOW BOOKING SEASON 1903-4. First-class attractions only. Short jump. Address all communications to

C. W. PARK, Punxsutawney, Pa.

TEXAS-CARTHAGE.

Grand Opera House

Now Booking 1903-1904. Pop. 2,000. First-class show town. Open time for standard attractions. Don't address mail to "Mgr. Opera House."

CHAS. L. SEPAUGH, Mgr.

UTAH.-LOGAN.

Thatcher Opera House

Population 7,000. Fifteen thousand to draw from. Attractions of standing always sure of big business.

G. & B. THATCHER, Props.

VT.-WILMINGTON.

Childs Memorial Hall

WANTED—Summer attractions. Drawing pop. 4,500. Capacity 600. Accessible by rail from Brattleboro, Greenfield, No. Adams and Bennington. Electric lights. Handicaps. Modern play house. Open dates. First-class attractions like

F. A. CHILDS, Mgr.

COSTUMES, ETC.

FUNK & CO.

Wig and Toupee Makers

PAINT and POWDER.

McVicker's Theatre, Chicago, Ill.

Telephone—Central 604. Send for Catalogue.

NOTICE

I. MILLER THEATRICAL SHOEMAKER

Remains at 202 W. 23d St. Ballet Shoes and Colored Slippers Always Kept in Stock.

Remains at 202 W. 23d St. Ballet Shoes and Colored Slippers Always Kept in Stock.

Remains at 202 W. 23d St. Ballet Shoes and Colored Slippers Always Kept in Stock.

Remains at 202 W. 23d St. Ballet Shoes and Colored Slippers Always Kept in Stock.

Remains at 202 W. 23d St. Ballet Shoes and Colored Slippers Always Kept in Stock.

Remains at 202 W. 23d St. Ballet Shoes and Colored Slippers Always Kept in Stock.

Remains at 202 W. 23d St. Ballet Shoes and Colored Slippers Always Kept in Stock.

Remains at 202 W. 23d St. Ballet Shoes and Colored Slippers Always Kept in Stock.

Remains at 202 W. 23d St. Ballet Shoes and Colored Slippers Always Kept in Stock.

Remains at 202 W. 23d St. Ballet Shoes and Colored Slippers Always Kept in Stock.

Remains at 202 W. 23d St. Ballet Shoes and Colored Slippers Always Kept in Stock.

COSTUMES, ETC.

WIGS, TOUPEES.

Grease Paints and Face Powders. Satisfaction Guaranteed.

CHAS. L. LIETZ,

No. 39 West 28th St., New York.

KATZ and KATZ

NOTICE TO MANAGERS.

WE MAKE TO ORDER

Beautiful Embroidery and

Magnificent Stage Gowns

AT PRICES THAT DEFY COMPETITION.

The work is of the very highest grade. Entire productions fitted out. It will pay you to give us a call and see our line.

773 Lexington Ave., near 60th St., New York.

New York HEPNER Chicago

The Leading Wig Maker.

124 WEST 36th STREET, near Broadway.

N. Y. City.

Telephone No. 48—38 Street.

WM. HEPNER & CO., Chicago

Chicago Opera House Block.

A. KERSHAW, Resident Partner.

Send for Catalogue.

EAVES COSTUME CO.

Manufacturers and Dealers

In Theatrical Goods...

Costumes of Every Description For Sale and to Rent.

586 SEVENTH AVE.

(Near Broadway and 42d St.)

Telephone 1723—38th St.

PLÜCKER and AHRENS

Practical Wig Makers.

Formerly CHARLES MEYER.

Street Wigs and Toupees Artistically Made.

Theatrical Work a Specialty.

25 East 80th Street, N. Y.

(3 Doors East of Broadway.)

Carl Müller & Son,

WIG MAKERS

Have Removed to

1370 BROADWAY.

Formerly 1366 Broadway,

NEW YORK.

MME. FREISINGER

COSTUMER.

REMOVED TO

127 W. 41st St., N. Y.

TELEPHONE 3579—38th St.

MAURICE

HERMANN

COSTUMER,

20 West Twenty-Seventh Street

NEAR BROADWAY.

OSCAR F. BERNNER

Theatrical Wig Maker

Manufacturer and Dealer in

Grease Paints, Powders, Rouges, Etc.

9 WEST 28th STREET, NEW YORK.

JOS. HEMBERGER

MERCHANT TAILOR.

405 Sixth Avenue, First Floor.

LATEST SPRING AND SUMMER

IMPORTATIONS NOW READY.

WIGS G. SHINDHELM, Theatrical Wig

MAKER. Good work for low prices.

118 West 34th Street, New York.

Send stamp for price list.

MISS R. COHEN

250 W. 74th Street.

Formerly 128 E. 70th Street.

Telephone No. 1889 Columbus.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

"CORINNE"

Suite 208.

HOTEL MARLBOROUGH, Broadway, 36th and 37th Sts., New York City.

JOHN TURTON

LEADING JUVENILE.

AT LIBERTY.

With George W. Monroe (Aunt Bridget) 1908-09-1909.

Rose Melville (Sis Hopkins) 1901-1-2-3.

Strong Singing Specialty.

Address 65 Woodbine Ave., Kew Beach, Toronto, Canada.

LUCIA MOORE

Leading Woman. At Liberty.

245 W. 23d St., N. Y. City.

DESSIE BARTON in WOMAN AGAINST WOMAN.—Lucia Moore has another character in which she is admirable in all that she does. It is a difficult matter to assign a role to her that she can not capably fill, but in some parts she is at her best, and this is one of them.—*Commercial Appeal*, Memphis, Tenn.

OFFERS INVITED FOR NEXT SEASON.

TOMMY SHEARER

COMEDIAN. Cook Opera House Stock, Rochester, N. Y.

IN MIZZOURA.—"Tommy Shearer, in the guise of a blacksmith's helper so tickled the audience that the mere act of opening his mouth, preparatory to delivering a line, was a signal for uproarious laughter. Mr. Shearer should really be careful how he exerts himself to make his hearers laugh. Last night they grew hysterical over him, and when Tommy was in sight it was quite useless for any one else to attempt anything like seriousness."—*Democrat and Chronicle*.

ESTHER LYON & OSCAR EAGLE

Bellows Stock Co., Denver, Col.

AT LIBERTY FOR NEXT SEASON.

HANDEL PHASEY

BRITISH GUARDS' BAND.

Booking Engagements for Coming Season. New York press unanimous in declaring the Band one of the best.

Address, Suite 11, 1440 Broadway.

ESTELLA X. WILLS

ROUGH SOUBRETTE.

Singing and Dancing Specialty

IN VAUDEVILLE.

Address 104 Marcy Avenue, Brooklyn, N. Y.

MABEL MONTGOMERY

LEADING WOMAN.

At Liberty for Summer Stock or Combinations.

EVA TAYLOR

LEADING WOMAN.

Address Actors' Society, or Agents.

Augustus Phillips

LEADING MAN.

SPOONER STOCK COMPANY, Bijou Theatre, Brooklyn.

Lillian Lawrence

LEADING WOMAN.

Castle Square Theatre, Boston.

LILLIAN BAYER

Two Seasons Leading Heavy Business, American Theatre, N. Y.

AT LIBERTY

To negotiate for season 1903-4. Leads or Heavies, Combinations preferred.

Address MIRROR.

Florence Hamilton

Leading Woman.

Florence Hamilton in the part of Maslova was certainly a revelation of clever acting. She portrayed Maslova's scorn finely and was at her best in the strong scenes, and won the hearts of her many admirers in Springfield.—*The Springfield (Mass.) Union*.

(GOSPEL PAYTON COMEDY COMPANY.)

Daisy Lovering

SPECIALLY ENGAGED.

Keith's Theatre, Philadelphia.

Address Actors' Society.

IRVING BROOKS

Summer Opera Co., Principal Comedian.

Point of Pines,

Revere Beach,

Boston, Mass.

EDDIE P. BOWER | EDITH BOWER

FOR SUMMER VALLAMONT STOCK, WILLIAMSPORT, PA.

AT LIBERTY FOR NEXT SEASON.

Address HOTEL WALFORD

GRACE WELBY

LEADING WOMAN.

For the past three seasons with Carl Haswin's Silver King and a Lion's Heart Co's, and Carter's Alaska Co.

RESTING FOR SUMMER

Invites offers for coming season

Address THEATRE FRANCAIS, Montreal.

YOURS IN IRISH

JOHN T. TIERNEY

"A MODERN IRISHMAN." Specialty and Parts.

INVITES OFFERS.

JUNE 28 RIVERSIDE PARK, WAGINAW, MICH.

Permanent Address Minors Office.

EDNA EARLIE LINDON

Leading Woman—At Liberty.

INVITES OFFERS FOR SUMMER STOCK.

Address, Oswego, N. Y.

Robert Conness

Featured in title role Robert Emmet.

Under management J. WESLEY ROSENQUEST.

Address 14th Street Theatre, New York.

WALTER MATHEWS, *Dramatist*

THE STAIN OF GUILT,

Under the management of Messrs. Havlin and Garin, is one of the season's successful melodramas. Other plays in preparation. Latest: THE COST OF CRIME.

717 Fifth Street, Louisville, Ky.

Fannie Granger

Ferris Stock Co., St. Paul, Minn.

JANE KENNARK

Stock Starring—Elitch's Gardens, Denver.

MAY 31 to JULY 4.

Permanent address, 554 7th St., Buffalo, N. Y.

WILL L. WHITE & PAULINE GEARY

Re-engaged as Leading man and Stage Director,

Summer Stock, Knoxville, Tenn.

LEADS.

Park, Knoxville, Tenn.

Offers invited for regular season. Single or Joint engagements. Stock preferred.

Address care Box 574, Knoxville, Tenn., or Actors' Society, N. Y.

VICTOR MORLEY

"ARTIE."

THE PRINCE OF PILSEN.

BROADWAY THEATRE.

Maud K. Williams

PRIMA DONNA.

KING DODO OPERA CO. (B).

JULIA STUART

LEADING WOMAN.

AT LIBERTY.

60th St. and 3d Ave., Bay Ridge, Brooklyn, N. Y.

ELOCUTION, ACTING, ETC.

ELOCUTION, ACTING, ETC.

ELOCUTION, ACTING, ETC.

ELOCUTION, ACTING, ETC.



31 FIFTH AVENUE, NEW YORK CITY.
Three months' Summer Course begins July 1st, 1903. Short Courses now in session. Regular Winter Course opens October 15th. Pupils' matinees at Mr. Charles Frohman's Madison Square Theatre. Engagements secured. Write for Prospectus.
ADELINE STANHOPE WHEATCROFT, Director.

The National Conservatory Dramatic Art

UNDER THE DIRECTION OF

F. F. MACKAY,

The Distinguished Character Actor, and for Twenty-five Years a Practical Teacher of Acting.
OPEN THE YEAR ROUND.

SUMMER SEASON OPENS JULY 6.

Actors coached in special characters and in all dialects. Office hours from 9 A. M. to 5 P. M.
Send for prospectus. 19-23 W. 44th St. (near Fifth Ave.), New York, N. Y.

LUDLAM SCHOOL OF DRAMATIC ART

(Incorporated under the laws of Pennsylvania.)

GARRICK THEATRE BUILDING

Nos. 1326-28 Chestnut Street, Philadelphia, Pa.

HENRY LUDLAM, DIRECTOR, AND A LARGE FACULTY OF COMPETENT INSTRUCTORS

Teaches the Dramatic Art in all its branches, and graduates (with Diploma) competent Actors, Actresses, Elocutionists, Orators and Public Speakers. A practical course in Voice Building, Analysis, Reading, Posing, Dancing, Make-up, Costuming, Rehearsal and Public Performance. Public Performances in the Theatre during the school term.

Summer term—four months—begins May 1. Winter term—seven months—begins Oct. 3.

Art Illustrated Descriptive Pamphlet, containing terms in full, particulars, etc., mailed free upon application.

AMERICAN SCHOOL OF PLAYWRITING

(THIRD YEAR.)

"The world needs men with special TECHNICAL training. Men without special training cannot hope to make more than two dollars a day."—H. H. Vreeland. (WHAT IS THE WORK OF AN AMATEUR BUT UNSKILLED LABOR?) All really successful men reach fame and fortune by beginning at the beginning and learning their business thoroughly. Why not you? "You may be the mightiest genius that ever breathed, but if you have not studied the ART of writing for the stage you will never write a good acting play."—Sir Henry Irving. "The school should have a future."—A. M. Palmer. "A step forward."—Henry Watterson. School conducted by W. T. Price and Associates. Taught by a formulation of the Principles and Methods and a specially devised system of corrected exercises BY MAIL. Monthly payments. You may drop out if dissatisfied. The instruction being individual, you may begin at any time. For circular address: Room 17, 1440 Broadway, New York City.

("The Technique of the Drama," by W. T. Price, \$1.50; Brentano's, or as above.)

ROSE EYTINGE

Pupils prepared for Stage, Pulpit, Platform or Parlor.

INSTRUCTION IN ACTING.

Address Belvedere Hotel, 4th Ave., cor. 18th St., N. Y.

Or 123 Urban St., Mount Vernon, N. Y.

THE BLYTHE DRAMATIC SCHOOL, 5 W. 21st St., New York, N. Y.

HELEN BLYTHE, Director.

Formerly Leading Lady of Daly's Theatre.

Students prepared in six months. Diplomas given. Engagements secured in good companies. Student performances and recitations. Private lessons. Open the year round. Special rates for Summer Course.

SPECIAL CLASSES NOW FORMING FOR SUMMER.

Every student of the school last season is now filling an engagement. Address all applications to J. FRANCIS BRIEN, Secretary.

Office hours 9 to 5.



STAGE DANCING, ETC.

(Up-to-date in every detail.)
Duck, Jig, Skirt, Novel Cake Walk,
Elocution, Singing and Rag-Time Songs,
Vaudeville Acts, Etc.

ENGAGEMENTS SECURED.

SCHOOL ALWAYS OPEN.

PROF. P. J. RIDGE,

Miss Annie O'Day and others.

(Open all summer.)

Circulars

GRAND OPERA HOUSE.

I endorse PROF. RIDGE as the only performer and professional dancing teacher in Chicago.

FRED. J. WILDMAN, Theatrical Agent.

127 La Salle St., near Madison, Chicago, Ill.

All Managers and Actors say

THE STAGE IS THE BEST SCHOOL

Contract to place accepted applicants in a few weeks and direct careers for term of years. Interviews by appointment only. Circular. Address

New York Dramatic Atheneum,
Professional Women's League, 108 W. 45th St.

The Stagecraft School

1377 Broadway, cor. 37th, New York.

POPULAR, ORIGINAL AND QUICK

METHODS.

Devoted to Stage Dancing, Singing and Acting.

Competent Pupils Assured Engagements.

TERMS MODERATE.

LILLIAN BLANCHE KLINE, Director.

MR. PARSON PRICE, Voice Culture.

Speaking and Singing. Teacher of Julia Marlowe.

Maudie Adams, Ida Conquest, Marie Cahill, Margaret Fuller, Grace George, Louise Drew, Carlotta Nillon.

Clara Woodgood. Send for Circular.

10 E. 12th Street, New York.

TORRIANI SCHOOL OF SINGING,

489 Fifth Ave., N. Y.

Singing and speaking voice cultivated by absolutely pure method. Professional and private endorsement. Summer course. Address

FERDINAND E. L. TORRIANI

PROFESSIONAL CARDS.

SIDNEY R. ELLIS

OFFICE:

ROOM 808,

Knickerbocker Theatre Building, N. Y.

NEIL BURGESS

(County Fair.)

Highlands of Navesink, N. J.

PERMANENT ADDRESS.

AMY AMES

Disengaged.

Address MIRROR.

HENRY DUGGAN

Invites offers—Characters and Heavies.

Address MIRROR.

HOWARD TUTTLE,

SCENIC ARTIST.

Milwaukee, Wis.

JOHN W. and MARY BANKSON

With BILLIONAIRES.

Season 1903-4 opens in August.

Allan Mortimer

GENTEEL HEAVIES.

Address MIRROR.

NINETEENTH YEAR.

1834-1903.

American Academy of Dramatic Arts

AND

Empire Theatre Dramatic School.

FRANKLIN H. SARGENT, Pres't.

Recent Engagements of the Class of 1902:

Janet Golding, David Belasco, The Heart of Maryland.
Helen Graham, Geo. Fawcett, Baltimore Stock Co.
Rachael Acton, Wm. A. Brady, Under Southern Skies.
Elizabeth Aldrich, Morris and Hall, When We Were Twenty-one.
Gaston Bell, Chas. Frohman, Two Schools Co.; Daniel Frawley, Frawley Stock Co.
Alice Harrington, Henry V. Donnelly, Murray Hill Stock Co.
Pedro de Cordoba, Daniel Frohman, E. H. Sothern.
Stuart Cameron, Daniel Frohman, E. H. Sothern.
Irene Hobson, Elsie de Wolfe, The Way of the World.
Martin Merle, Charles Frohman, Empire Theatre Stock Co.
Adelaide Hendricks, Julius Cahn, Are You a Mason.
John Heidelberg, Kate Claxton, The Two Orphans.
Robert Homans, Frank McKee, Mary Manning.
Margaret Kerker, F. P. Proctor, Proctor's Stock Co.
Leonard Ide, Wm. A. Brady, 'Way Down East.

Robert O'Connor, Charles Frohman, David Harum.
Kathryn Moore, John F. Congress, May Fiske Stock Co.
Grant Mitchell, Charles Frohman, The Girl with the Green Eyes.
Jas. W. Shaw, David Belasco, Darling of the Gods.
Arthur Story, Blanche Walsh, Resurrection.
Pauline Strenger, James Erskine, The Young Mrs. Pettifer.
Lucille Watson, Charles Frohman, The Girl with the Green Eyes.
Geo. Bell, Malcolm Douglas, A Fight for Millions.
Geo. Clancy, Walter Sanford, Sporting Life Co.
Geo. Gerlich, Jas. B. Decher, Her Lord and Master.
Donald Kimberly, Wm. H. Bishop, What Happened to Jones.
Dorothy Turner, Charles Frohman, David Harum.
Laura Wall, Malcolm Douglas, A Fight for Millions.
Maurice Wilkinson, Geo. Fawcett, Baltimore Stock Co.
William Wagner, Kathryn Kidder, Repertoire.

Apply to E. P. STEPHENSON, Gen. Manager, Room 145, Carnegie Hall, N. Y.

HART CONWAY

DIRECTOR

SCHOOL OF ACTING

OF

THE CHICAGO MUSICAL COLLEGE.

Address WM. K. ZIEGFELD, 202 Michigan Blvd., Chicago, Ill.

DVORAK DRAMATIC SCHOOL

Kimball Hall, 243 Wabash Ave., Chicago, Ill.

Thorough stage training with careful adherence to right principles put into operation on the best models of Paris, Berlin and Vienna. Send for Prospectus.

EDWARD DVORAK, Director.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

Harry J. Thomas Ida A. Thomas

STAGE DIRECTOR AND PRODUCER.

ECCENTRIC COMEDY AND CHARACTERS.

Invites Offers for Next Season.

For Summer, "The Vallamont Stock," Williamsport, Pa.

JOHN TERRISS

AT LIBERTY.

LEADING MAN.

(Stock Preferred.)

Past two seasons title role

Denman Thompson

and Geo. W. Rye's

OUR NEW MINISTER.

Address MIRROR.

James Gordon Edith Crolius

LEADS AND HEAVIES.

CHARACTERS AND HEAVIES.

Invite offers for Summer Stock.

Address, Fountain House, Newport, R. I.

SEDLEY BROWN

Kansas City for the Spring.

Denver for the Summer.

DRAMATIC DIRECTOR.

INVITES OFFERS FOR NEXT SEASON.

HAROLD KENNEDY

COMEDIAN.

Second Season, Spooner Stock Co.

Harold Kennedy scored one of the biggest hits he has made with the company. He was called upon to impersonate a girl through the last two acts and his work was clever and funny. Harold Kennedy sang with his usual success. — Brooklyn Eagle, June 16, 1903.

Snapper in Matilda.

B. GERBER GERBER
TYPE WRITING
MIMEOGRAPHING
NEW PROCESS—131 W. 42d St.
73¢ 75¢ TEL. 3371-38



STENOGRAPHY
TYPEWRITING
MIMEOGRAPHING

Theatrical copying a specialty.

Best Work. Lowest Rates.

J. E. NASH, Room 2, 136 Broadway (cor. 15th St.)

TYPEWRITING,
STENOGRAPHY,
TRANSLATIONS

40 West 28th St., Tel. 300 Mad. Sq.
51 Broadway, " 3183 Cortlandt.
214 W. 42d St. " 2778 39th.
1402 Broadway " Room 504.

BARNEY'S COPYING EXCHANGE

Stenography and Typewriting
Theatrical Work a Specialty

(Room 12) 138 Broadway, Cor. 38th St.

MRS. A. STEWART

Formerly at 436 Wabash Ave., has a few rooms to offer at 309 Michigan Ave., CHICAGO. Facing the lake and park. Within easy distance of theatres.

The Independent Booking Agency

MANHATTAN THEATRE BUILDING

ROOMS 21 and 22.

Broadway and Thirty-third St., New York.

PHONE 2346 MADISON

GOVERNING COMMITTEE:

JAMES K. HACKETT,
HARRISON GREY FISKE,

MAURICE CAMPBELL,
WEBER and FIELDS.

Representing

MRS. FISKE,
HENRIETTA CROSMAN,
ISABEL IRVING,
CLARA LIPMAN,
JAMES K. HACKETT,
BARTIN HARVEY,
CHARLES RICHMAN,
WILLIAM COLLIER,
LOUIS MANN,
WEBER AND FIELDS,
BARTO OF THE LOWLANDS,
THE SECRET OF POLICHINELLE
AND OTHER FIRST-CLASS ATTRACTIONS

Time Booked for Established
FIRST-CLASS ATTRACTIONS
in the Principal Cities and
Towns of the United States and
Canada.

No Booking Fees to Theatre or to
Attraction.

JOHN E. WARNER, Representative.

"ONLY ONE"

**ANNA
EVA
FAY**

IN
SOMNOLENCY.

WITH FOUR HIGH CLASS VAUDEVILLE ACTS.

One of the best and
most satisfactory en-
gagements of last sea-
son Anna Eva Fay
proved to be for three
weeks. Average re-
ceipts \$1,904 per week.

A. R. BEALL,
Sioux City.

Address
D. H. PINGREE,
Metairie Highlands, Mass.

The Receipts

of ANNA EVA FAY'S
engagement for 10
nights were \$4,008.

SHERMAN BROWN,
Mgr. Davidson's
Theatre,
Milwaukee, Wis.
Now Booking Season
1903 and 1904.
Week Stands Only.

THE FAMOUS TROUBADOURS

Colored Comedy Company, under the management of E. W. DALE, has proven to be the real hit of 1904. The Company presents a New Musical Comedy, bright, sparkling, refined, amusing and up-to-date, entitled the

"EX-PRESIDENT OF LIBERIA."

BEST SINGERS, 25 ARTISTS, ALL STARS, FINEST COMEDIANS, SPECIALTIES, DANCERS, COSTUMES.

Fifteen Styles Special Paper.

Our Motto—Not Quantity, but Quality.

TIME BOOKING RAPIDLY.

Address **E. W. DALE, Mgr.**

Want to hear at once from High class Colored Performers, with clean up-to-date Specialties and Novelties, also Chorus Girls. Full particulars in first letter. Kicker save stamps.

Address communications to

E. W. DALE, Mgr., Cape May, N. J.

KLIEGL BROS., Props.

Universal Electric Stage Lighting Co.

EVERYTHING ELECTRICAL for THEATRES

Switch Boards, Dimmers, Border and Proscenium
Lights, Stage Pockets, Bunch Lights, Signs.

1393-5 Broadway and 129 W. 38th St., New York City

References...

Belasco Theatre.
Corse Payton's Theatres.

We are now installing
the entire equipment
for the
Metropolitan
Opera House,
New York.

Watch the Names of the Players.

"THE PLAY THAT YOU REMEMBER."

GERTRUDE
O'MALLEY
as "Annabel"
2d Season

**AT THE OLD
CROSS ROADS**

By HAL REID.

ARTHUR C. ALSTON, Prop. and Mgr., 110 W. 34th St.

HARRY F.
DUNKINSON
"Count de Monte"
2d Season

LILLIAN MORTIMER CO.

WANTS for coming season a few No. 1 Repertoire People, Carpenter and Black Face Song and
Dance Team that can change three times. **ALSO PEOPLE FOR**

IN THE SHADOW OF THE GALLOWES CO.

This show plays the entire Star and Havlin Circuit. Ted Sewell writes. Address,
J. L. VERONEE, care W. MORTIMER, Elyria, Ohio.

Warning!

Beware of the Hungry Men,
Arthur C. Alston
and
Leslie Morosco.

Invited them out to lunch
a week ago.

THE REAL THING!

**DOWN
BY THE
SEA**

Management PHIL HUNT,
1438 Broadway, N. Y.

Next week

I have invited them to take a
trip

"Down by the Sea"

and feed on the
sand-wiches there.
(Joke?)

Own Your Own Show

I represent the owners of several of the best money getting plays of the past season for
which there is available time on all circuits. They are all equipped with new and complete
lines of printing, and can be leased for certain territory on easy terms.

A. G. DELAMATER, Suite 501, Knickerbocker Theatre Bldg., New York.

BERTINE ROBISON

(MRS. MYLES MCCARTHY.)

ESPECIALLY FEATURED.

Mittenhall's Theatre Francaise Stock Co., Montreal.

Miss Bertine Robison, the Leading Lady, is of pleasing appearance and her acting is vigorous, impassioned and
effective—*Montreal Sunday Sun*. Miss Bertine Robison justified fully the high expectations that had been
aroused—*Montreal Daily Star*.

RE-ENGAGED SEASON 1904-05. Address care MIRROR.

ONE OF THE MOST EXPENSIVE EVER ORGANIZED.

Brandon Courtney Stock Company

Direction of BRANDON COURTNEY and W. H. CARLETON.
Tel. 6613-35th. Broadway Theatre Building, New York City.

Mahler Bros.

6th Avenue
and 31st St.

PROFESSIONAL UNDERWEAR HOUSE OF AMERICA

SHOE SPECIAL

Our Famous
Oxford Ties,
\$1.98

Members of the profession can testify to the
superiority of the article.

Although the price of material has advanced we make a special
for this month only our **Make up Box.**

Made of heavy Japanned black tin, extra tray, double action lock, two
keys, made special for the profession.



49c



ACTORS' SOCIETY

IMPORTANT NOTICE.

Increase the Revenue of the Society by using United States
Express Money Orders, saving the stubs and sending them to
the Secretary of the Society.

Members desiring summer stock engagements please write to Engagement Department.

CHANUTE, KANSAS

BOOMING OIL TOWN—and you know what that means.

Now booking attractions season 1903-1904, for the new

HETRICK THEATRE

Now under course of construction, an up-to-date theatre in every way. Seating capacity
1,200. Two galleries. Modern stage. Address

MANAGER HETRICK THEATRE,

1912 La Salle Street, St. Louis, Mo., or Chanute, Kansas.

NEW YORK'S Finest Theatres

Belasco Theatre, Knickerbocker Theatre, Hammerstein's Victoria Theatre, Garden Theatre, New Majestic Theatre, New York Theatre, Criterion Theatre, Proctor's 38th St. Theatre, Savoy Theatre, Grand Opera House,



West End Theatre, Princess Theatre, Aeolian Music Hall, Minor's 8th Avenue Theatre, Proctor's 125th St. Theatre, Madison Square Theatre, Metropolitan Theatre, Fourteenth St. Theatre, Mendelssohn Hall, Irving Place Theatre, Grand St. Theatre, Third Avenue Theatre,

SEATED WITH

GRAND RAPIDS CHAIRS

OFFICE AND SALESDROOM

22 West Nineteenth Street, NEW YORK

Outside of the Trust



If in need of opera chairs write or
call on me. I have many good pat-
terns of plush, Artificial Leather
and Veneer chairs suggested by
my many years of experience as
manager and partner of the
former Andrews Demarest Co. and
C. B. Demarest & Co. to offer at
reasonable prices.

Telephone 1347-18th.

H. D. WARNER,

N. E. Cor. 13th St. and 5th Ave., N. Y. City.
(I am not in the Trust and can save you money.)

The Best Opera Chair Made.



It folds automatically.
It is revolving. It allows
the house to be made all
aisles. It increases the
seating capacity a fifth.
Write for information
and Catalogue.

Manufactured by

The A. R. Milner Seating Co., Canal Dover, O.

1903—CATALOGUE—1904

5,000 Copies Ready July 1st.

The many changes makes the old Catalogue use-
less.

Drop a postal for new one so as to avoid delay.

C. A. TAYLOR Trunk Works,

39 and 41 E. Randolph St.,
130 W. Madison St.,
CHICAGO,
181 W. 24th St.,
NEW YORK.

The only places
Taylor Trunks
can be bought.
We have no Agencies

Now on Sale!

THE DRAMATIC MIRROR

Date-Book

SEASONS 1903-4 AND 1904-5,

Contains all the features that have made
it the most popular book published. In-
dispensable to Manager, Treasurer and
Actor. Bound in Leather and Gilt.

Sent by mail on receipt of 30 cents.

Address DATE BOOK DEPT.,

DRAMATIC MIRROR, 121 W. 43d St., N. Y.

CLAUDE L. HAGEN

STAGE ARCHITECT and

MASTER STAGE CARPENTER

Contractor and Builder of Scenery, Stage

Equipments and Machinery.

Practical advice on theatre plans, stages and their
proper proportions, dressing-rooms and their equip-
ment, mechanical or sectional stage doors, all systems
of operating scenery, fireproof curtains, counter-
balance rigging, New York City building, fire and un-
derwriters laws and requirements, heating, ventilation
and lighting, etc.

The largest show in the world equipped for and
devoted exclusively to this line of work. There are
over in use 400,000 of Hagen's Patent Irons for build-
ing scenery.

Importer of scenic linen. All supplies for the trade
kept constantly on hand.

Office: 342 West 56th St., New York.

Telephone: 1903-18th.

Farewell Tour of the World

First Appearance in 3 Years
will be OCTOBER 1st, 1903

**DUNCAN CLARK'S
LADY MINSTRELS**

The Same Show that Played World's Fair,
Chicago, 100 Nights.

SEND OPEN TIME SEASON 1904-05-06

DUNCAN CLARK, 73 Plymouth Pl.,
CHICAGO

**RADICAL CUT
ON BLOCK WORK**

We have made sweeping reductions in all prices on special
engraved block work. 200 16-sheet stands, four own special
design, two colors, \$72.50. Subsequent orders from the same
blocks, \$48.00. Other prices in proportion. Additional
discount for early orders. Write quick. This may not
last.

MASSILLON SHOW PRINT, Massillon, O.

Ezra Kendall's Second Book—All New.
GOOD GRAVY— A pure tonic of wit and
humor. 250,000 sold.

SPOTS— Of Wit and Humor.

Ezra Kendall's 1st Book—300,000 sold.

By Mail, 25c. each.

Address **EZRA KENDALL,**
50 South 7th Ave., Mt. Vernon, N. Y.